

Movies • Masks • Action Figures • Comics • Video Games • DVDs • GORE!

Fall 2007 \$6.95

# HORROR HOUND™

#7

HOSTEL 2

**POLTERGEIST**  
25 Year Anniversary



Your Guide to:

**THE SIMPSONS**  
Treasures of Horror



The Next Big Horror Hit!

**BLACK SHEEP**

**PLUS:**

Horror's Beloved  
Grounds: The Lost Boys,  
Clive Barker's Jericho,  
Albert Fish, The Neco,  
NECA's Cult Classics,  
Hollywood Zombies,  
and much more!

**ELI ROTH:**  
LEADING THE NEW WAVE OF HORROR

[www.horrorhound.com](http://www.horrorhound.com)



# EYE WANT YOU!

GIVE U.S.  
THE CREEPS

DO YOU HAVE  
THE GUTS?

## AMERICAN MONSTAR

JOIN THE ARMY OF **MONSTERS**  
HD

BE A MONSTER! • MAKE A MONSTER! • ENLIST & UPLOAD! ►► MONSTERSTV.COM TO ENTER!



ON THE COVER: Eli Roth is one of the new kings of Guff!

**THIS ISSUE:** As HorrorHound Magazine prepares for our first official convention, we thought it would be a perfect opportunity to finally reveal our year-in-progress article: How to Survive a Horror Convention! Hopefully plenty of people attending the show pick up this issue prior to the event - if not, then read up and prepare yourself as HorrorHound proudly announces that we are invading Indianapolis Indiana once again this November over the weekend of the 16th-18th for another dose of HorrorHound Weekend insanity (see page 62).

As far as movie news goes - we have placed focus on the horror industry's own "Split Pack": Eli Roth has released his follow-up to Hostel with a more twisted and satirical installment in the series while Rob Zombie prepares to take us back to haddonfield with his interpretation of Halloween. On top of this John Casack wants a deserted hotel room where your nightmares come true in 1408! Nicole Kidman returns to the genre with Invasion and New Zealand's newest cult classic Black Sheep! We also take a look at the new GoreHound feature - The Rage, as KNB co-founder Robert Kurtzman directs Andrew Dravil in this B-movie masterpiece!

The Simpsons have had a LONG run on television, with no sign of slowing down, and this year they have finally revealed their theatrical premiere - so how does HorrorHound celebrate? We present to you a guide to the Trashhouse of Hump! We break down episodes by episode, comic book by comic book and we can't forget the collectibles! We love The Simpsons and we love that they love horror!

This doesn't even scratch the surface of the amazing announcements included within this issue. We didn't even talk about Poltergeist, which turns 25 this year, and is the focus of our seventh-issue retrospective. Chucky returns to comics - we talk 2001 Mexico with Tim Sullivan, The Last Boys are inducted into our Hall of Fame, new merchandise releases are announced (including playing cards, greeting cards, trading cards and shoes!) plus our regular DVD news, Serial Killer (Albert Fish), promo items, convention coverage, collector's spotlight, fan art, mask and action figure news - where?

## MOVIE NEWS

Black Sheep, 1408  
The Invasion,  
Captivity, etc



## THE NEW KINGS OF CULT



## POLTERGEIST

A HorrorHound  
Retrospective



## How to Survive a HORROR CONVENTION



## Cine Barter: JERICHO



## CREEPSHOW EFFECT



## GOREHOUND The Rage



## ROADKILL: Texas FearFest



## Contest: PUCKHEAD



## HORROR CONVENTION CALENDAR



14



## DVD NEWS

Featuring: Monster  
Spies, The Burning,  
Perfect Creature, etc

22



## TOY NEWS

The Last Boys,  
Cult Classics,  
Now Playing, etc

32



## THE SIMPSONS

Continued on inside

40



## Artist Spotlight

ZOMBIE  
PORTRAITS

44



## COMIC BOOKS

Friday the 13th,  
Marvel Zombies,  
A Nightmare on  
Elm St, etc

47



## Horror's Hallowed Grounds: The Last Boys

52



## Serial Killers:

ALBERT FISH

54



## FANTASM:

Fan Art,  
Collector's  
Spotlight

58



## ROADKILL:

Comics Revisited

63



## HorrorHound Hall of Fame:

The Last Boys

# LETTERS

HorrorHound is the monthly Official Newsletter

We try about to launch the first in a series of official HorrorHound Magazine newsletters which will be the middle of October. Indianapolis, Indiana. On top of this move today will see a new show expanding from the decade before a year, you had in your hands what we at HorrorHound easily consider the best copy of the title produced to date. The combination of showing love to the movies we grew up with (such as The Last Days of Pompeii) giving credit to the new names in horror when we keep the blood flowing (D. R. R. Rob Zombie, James Gunn) showing how much everyone else loves the genre (as evident in the Tenacious of Horror zones of apocalyptic) (played by the beginning) showing a few horror-related articles about how the genre changed (and it's changing) we hope to see amazing work of supporting the genre in the way of attending conventions (with help from our how-to-survive guide). The magazine goes full circle and we hope that in these seven short issues, we have helped support and written HorrorHound's workforce, and hope to continue to do so for as long as you are out there!

Nathan Horne

The new issue is great! Love the dissection coverage. As trying to decide between joining the Army and going into the film industry, I am very passionate about both and your magazine is really giving me a lot of great information about how the genre is growing and releasing itself, especially with the Total Pack, who I would love to work with! I also really enjoy your articles on the latest horror films such as Night of the Creeps, An American Werewolf in London, Monster Squad. Your coverage of boys' memorabilia, movies, and upcoming DVD releases is excellent and it really shows that you are fans of the genre as well and know what fans want. All of these qualities make for an excellent magazine that I hope has a long and successful run.

Thanks, Ryan (11/11/11)



HorrorHound! Howling Contest winner Aubrey! High levelmate news kind enough to share some of her past in creating his exactly best howling mask from Paul Conner and Darkside Studios. Thanks Aubrey for sharing the post!



Any chance of me getting my job in the magazine?

Thanks, Mark from Wyckoff



come visit **HORRORHOUND** at  
**CINEMA WASTELAND**

October 5th, 6th & 7th, 2007 at  
the Holiday Inn in Strongsville, OH

Featuring: Clint Bussard, Brad Lee, Tony Marz, Ben Shanks,  
Tommy Lee Wallace, George Wilson, Ann Winkler, William  
Forsythe, Leslie Entick, Charles Reed, Shanti and more!

Direct call: 440.777.7777 or 440.777.7777 for more information



## HORRORHOUND

• The HorrorHound Staff •

Publisher: Jeremy Sheldon

Editor-in-Chief: Nathan Horne

Content Editor: Aaron Crowell

Writers: Jessica Dwyer

Sean Clark

"Tall Paul" Davis

Kenneth Nelson

Proof Writer: Jessica Brunner

Artists: Travis Farrant

Jeff Rabiner

Contributors and Special Thanks to:

Michael Brown, John Mabry, Travis Hoffman, Nicole M.  
Parks, Larry New, Dennis Gonsky, Chris Barker,  
Holt, The Owens Group, Dave Hagan, Bridge Stiles,  
Tim Sullivan, Jed Hight, Adam Karch, Bill Johnson,  
William Christensen, Robert Kutzman, John Borewick,  
Paul Schow, Jon Hiley, Bill Probst, Rick at Rotten  
Rotten Comics and everyone else who helped  
but were unable to be named here.

Nathan Horne's online quarterly blood stream.

You can contact HorrorHound  
via the post office by writing to:

HorrorHound

P.O. Box 710

Milford, OH 45150

Please send all content and article ideas  
with: HorrorHound Editorial. Please note  
that while we accept out-of-house ideas  
for future content, by submitting such  
ideas, we at HorrorHound are in no way  
responsible for compensation for said sub-  
mission outside of credit and sample  
issues featuring used content unless a  
special agreement is determined prior to  
the submission. For more information or  
questions regarding this, please contact  
us via our official website at:  
[www.horrorhound.com](http://www.horrorhound.com)

HorrorHound © Copyright 2007

No part of this magazine can be reproduced  
without written consent from the publisher  
and/or the copyright owners. All images  
are copyrighted to their respective  
owners. For subscription information  
please visit [www.horrorhound.com](http://www.horrorhound.com).  
Advertising rates can be viewed online or  
by contacting us directly for a price list via  
e-mail at [ad@horrorhound.com](mailto:ad@horrorhound.com) or by  
sending a written request to the address  
provided above.

Printed in the U.S.A.

# INDULGE YOUR WICKED SIDE

"ERIC STANZE IS THE FUTURE OF INDIE HORROR."  
-BURIED.COM

## WICKED PIXEL CINEMA

"ERIC STANZE IS A FILMMAKER WHO HAS CREATED AN ASTONISHING OUTPUT OF JOLTING, ORIGINAL LOW-BUDGET HORROR FLICKS WHICH PROVIDE AN INTELLECTUAL AND ARTISTIC SHOCK. HIS FILMS STAND OUT FOR THEIR AUDACITY AND IMAGINATION. THIS IS THE KIND OF FILMMAKING THAT UNDERGROUND HORROR HAS BEEN DYING FOR."

-FILM THREAT MAGAZINE

"DIRECTOR ERIC STANZE IS TO BE CONSIDERED A KEY FIGURE IN THE  
NEW FUR HORROR MOVIE GAME"  
-THE NEW YORK TIMES

VISIT [WICKEDPIXEL.COM](http://WICKEDPIXEL.COM) FOR UPDATES ON  
THE CINEMA OF CULT FILMMAKER ERIC STANZE.

CHECK IN OFTEN FOR DETAILS ABOUT:  
DEADWOOD PARK  
SAVAGE HARVEST 2: OCTOBER BLOOD  
THE SEVERED HEAD NETWORK  
SCRAPBOOK  
ICE FROM THE SUN  
SAVAGE HARVEST



CINEMA  
EPOCH

# What Lies in Room 1408?

by Jessica Dwyer



John Cusack and Samuel L. Jackson set up camp before entering room 1408.

Hotel rooms in history have been considered hot beds for supernatural activity. What is it about them that makes us see those shadows on the wall or feel that strange chill crawl down our spine? Some people say that it's the residue of so many souls having come and gone in the same building. Others say that ghosts know this is a place of welcome for weary travelers, and who is easier than a soul that's never moved on? Why is it that when you are in a hotel room by yourself, you feel more alone than anywhere in the world, even though just on the other side of that wall is another person?

The hotel room itself is its own puzzle when the butting. They are a blank slate, an emptiness that's been the home to so many before you. They are a place that some go to do other than committing suicide in a familiar setting or home. Types outside of views made in marriage where they won't be seen often occur there. Lonely men and women on myriad business trips far from their family and loved ones stare blankly at the walls in that new, yet so very much the same, room. Like the last hundred before them, they only want to go home. With stuff like this confined into the small space of a suite, is it any wonder that a feeling of unease touches nearly all of us once we step the keycard and enter? You look around and wonder what stories this room could tell. You consider how many people have slept on that bed before you, maybe how many may have died upon it. So many stories and so many secrets, all trapped within those four walls.

In the land of fiction, no one has created terror-based horror and in a hotel like Stephen King's *The Shining* is one of those tales and films that is ingrained into many people's psyche as the start of that terrible of unease (second only to Hitchcock's *Psycho*). Who didn't fear the long door-lined corridor of their own family vacation stop after seeing the movie? Imagining those ill-fated men descending you to join them forever? King nailed that sense of isolation and emptiness in *The Shining* and did so again in a much shorter format with the story 1408.

Published in the collection *Everything is Eventual*, 1408 tells the story of a writer named Mike Eislin. Eislin has made a career out of writing about alleged haunted spots; his books are best sellers and his title has decided to go to the top 10 most haunted hotels. Not a hack, Eislin has researched his subject matter and found that the Dolphin Hotel has what might be the most haunted room in the country. He arrives, planning to spend the night and to write about his experience. Surprisingly the hotel manager Mr. Olin refuses to let him stay after threatening a lawsuit. Mike finally gets Mr. Olin to agree to let him into the room. Before he unlocks the door, Olin tells the writer some of the history of the room and it's not pretty. Suicide, sickness, and death loom nearly everyone who has gone into 1408. No one has managed to spend a whole night there. Electronics don't even work right within the room. He begs Mike not to go but the writer is determined to do what he's set out to.



1408 storyboard

What follows is a near-real time read of what happens to Mike Eislin. The tale is one of King's best. You slowly go insane with this man who before walking into 1408, had spent the night in places like Jeffrey Dahmer's graveyard and what was supposedly Dracula's castle in Romania. This June, the

Weinstein Company is moving you to enter 1408. Directed by Mike Hailstrom and starring John Cusack and Samuel L. Jackson, the film version of 1408 has made some changes to the original story.

Finally, the character of Mike Eislin is given more background. He's dabbled in the supernatural to have a reason. Thanks to a sick daughter, he's out to debunk the stories more than write about them. "King is a genius and it's a very difficult genre, short stories." Says the director, Mike Hailstrom. "I think some of his best writing you can find in his short stories. For obvious reasons we had to make more out of it, and as you know that short story starts when he comes to the hotel and he talks to the manager. And then he's in the room."

I think what we tried to do is be true to the heart and soul of King's story." He explains. "You get a lot of character information from the few pages in the story and so it was quite easy to understand this guy Mike Eislin. It's a down on his luck writer of these kinds of books, but he's also somebody who's seeking. He's lost faith and he's looking for something, maybe you don't know exactly what it is. That's true in the short story and we sort of made more of it in the film version. And giving him a background and giving him a family that is now detached from him in different ways is a good way to put him in a certain place in life."

The other change which those who have read the story will see right away is the casting of Samuel L. Jackson as Mr. Olin. Jackson is a far cry from the character's description in the story. "I know when you read the short story your impression's short, fat, white European guy. Sam Jackson is none of these things," laughs Hailstrom. "I think you know we started talking about obvious guys to play the part who really fit the type from the short story. And then somebody came up with Sam's name. And it made a lot of sense. We cast John Cusack in the lead, he's a very strong actor, he's a very powerful actor, and to me since it's such a crucial role some in the beginning, to have an actor who can really stand up to John and they can have this... who can challenge him the way that Olin does in that scene."

"Sometimes it's interesting to forget all these things that you think he should be... and see it from a different light." He explains. "These guys had never worked together before and they had these ambitions that they would and I'm really proud of the fact that I put these guys together." What attracted a director known for a drama/puzzle like *Crash* to work on a horror project? "I've always had a fascination for hotels in general, ever since I was a kid." He explains. "Doing a hotel movie was always something I wanted to do. And this seemed to fit all this, all the ingredients in a good way."

"I read the first draft of the script before I actually read the short story," Mike says. "I think it was the challenge to do something that on paper at least is so confined, one character, one actor in one room." The short story has many aspects that made it feel like a journey into insanity. Out of all the issues, what was Hailstrom's number one challenge? His answer was finding the right man to carry the bulk of a picture that involves only him. "He spent so much time with just one guy. The crucial thing is to find this guy." The director says, "I personally am really really happy with John's performance in this film. It's so essential to the whole piece coming from a few best achievements. I'm really glad to see that the audience is really from with Mike Eislin. The character, if they were not, the film would not have worked. He's a flawed guy, he's a flawed person like we all are. He's a real guy and I think you understand him. And who John's ability, it was obviously challenging for him as well to be so alone. He had to just be by himself within the walls of the room, as an actor he had to make himself interesting to watch all the time. The audience is with him. They like him and understand him."

Another key element hard to translate is the speed of which Eislin loses himself to the room, a little over an hour which makes it all the more terrifying but how is this built into the movie? "It's not in real time as such," the director explains. "In a way it is, but what we tried to do was lose all sense of time in the room. There is a clock radio in the room that plays an important part in the story. The ambition is to make people forget about time their concentration was, but we always remind that there is a time factor in the film."

After making this movie, does Hailstrom have any ideas on why we find hotels so scary? "Any time anybody goes into a hotel room it's fascinating. It's a place you stay for a short or longer period of time and it's very... it's made to be very personal, but in one sense it's not at all because it's supposed to be for anybody for any taste and any sort of character."

"I think that's what makes hotels fascinating." He continues. "Like John Cusack says in the movie, 'Who slept in this bed before me?'"





7" scale, highly detailed poseable action figures in clamshell packaging.

The most successful horror survival video game returns to toy shelves

# resident evil™

Also look for:



**CAPCOM**

RESIDENT EVIL™ & © 1997 CAPCOM Co., Ltd. All Rights Reserved.  
CAPCOM and the CAPCOM GODO logo are registered trademarks of CAPCOM CO., LTD.

**NECA**

[www.necatoys.com](http://www.necatoys.com)

# PROMOTIONAL FUN

Here are the titles of discussion this issue in our "promotional fun" column: *Dead Alive*, *The Monster 20*, *The Hills Have Eyes 2*, and *Grindhouse* and those about eating people and zombies, with some fun added to the good results. Check these out a linked within the website at [www.horror.com](http://www.horror.com).



Interested in finding about these for people that? If you can't make it to a local convention to meet place for *Dead Alive* or *Grindhouse* party, check out the *Horror News* blog auction site located at [www.horror.com](http://www.horror.com).



# Black Sheep

by Jessica Dwyer

New Zealand is really making a name for itself in the horror industry, in no small part thanks to Peter Jackson. Those of us who knew him before he moved to Middle Earth, remember the great cut classics he gave us with films like *Bad Taste* and the goniest zombie flick ever made, *Dead Alive* (AKA *Brain Dead*), from there are films like the creepy ghost and serial killer combo, *The Ugly* and the new vampire hybrid, *Perfect Creature* (that you can also read about in this issue). All in all, New Zealand is turning out some good stuff and that should make *HorrorHounds* the world over very happy.

But what can the Kiwis do today that can truly be called their own? What sort of film would set them apart and say "We're here and we're going to show you people what we're made of"? How about man-eating killer sheep? Yes, that's right - with blood in their wool and death in their cuddly hearts. That's what the hapless heroes of the newest entry into New Zealand's horror library are up against in *Black Sheep*.

Coming from the mind of first-time director and writer Jonathan King, *Black Sheep* tells the story of what happens when you tamper with nature and the worst case scenario occurs. Think of it as *Dawn of the Sheep* or *25 Lambs Later*. The film begins with a flashback to the Oldfield family's sheep farm as we are introduced to lustless Angus and Henry. Angus is very obviously an angry youth and there are definite signs of sibling rivalry. Henry returns from helping his father to discover Angus has done some nasty things to his best sheep who'd eventually lead to Henry developing

rather sheep has something else to be afraid of



very angry problems with the little wool darlings. The appearance of their housekeeper moves the film along - giving the kids news that their father has been killed. In an accident moments before. We flash forward years later and find that Angus (Peter Farrow) has become head of the family business and has developed it into a powerhouse of a farm. Henry (Nathan Meurer) returns home, terrified of the vast amounts of sheep that surround him, to pick up a check as he's selling his share of the business to his brother. Unknown to Henry though, Angus has been doing a little more than farming.

Debbling is research trying to create the ultimate sheep. Angus has been using some very unorthodox methods. Enter into the equation a couple nature lovers (or tree huggers if you must) who enter the farm in hopes of stealing proof of said experiments and you officially have a recipe for disaster.

This disaster comes in the form of a canister containing a flesh hungry sheep embryo which is stolen by one of the aforementioned tree huggers. Great. In haste to escape from the scientists, Grant drops the canister which breaks open. A mutated embryo escapes, attacking Grant and then runs off to nibble on some of its own species.

Some showing signs that he is not faring well, Grant begins to develop some veggie-vegetarian like behavior, and so do the sheep. Suddenly Henry who, is already afraid of the animals surrounding his family farm, has a new reason to fear the herd as he discovers mutilated corpses all over the place and dead sheep that want to add him to their body count.

*Black Sheep* is a fun horror romp that harkens back to the crazed fun of films like *Dead Alive* which is not a surprise after talking with the director/writer Jonathan King.

"Braindead" (as it's known in this part of the world) was certainly an influence on the kind of film I wanted to make, and maybe, an influence on the little creature that starts the spread of disease in *Black Sheep*." Jonathan says. "The biggest influence was the inspiration by the fact that such cool films as *Mr. Jackson's* early ones could be made in New Zealand, and the amazing success he's gone on to have."

Jonathan also more than an influence, considering WETA did the special effects for the film which are truly amazing. The special effects company has become a major player in Hollywood, and the film industry in general, thanks to the *Lord of the Rings* trilogy and the beautiful work produced in King Kong. So how did a smaller horror film like *Black Sheep* come about into creating something as

cray as a killer sheep?

"We gave Richard Taylor (who runs WETA Workshop) the script to read and he loved it and agreed to help us do it." The director says, "There were certainly challenges. Hitting my big ideas into the budget we had, and challenges for them working with a fraction of the resources they were used to, but once we worked out what we were going to do everyone worked as hard as they could to make it as cool as we could."

WETA went to far as to bring animals into the studio. Never say they don't go above and beyond, but don't ask the writer how to make your own mutant sheep, he doesn't know. "For the effects, we got sheep into the workshop and studied, photographed and generally poked and prodded them," says King. "For the story I wanted it



One of the many amazing effects from the movie

GET THE FLOCK OUT OF HERE!





few different farms for inspiration, but most of the farming techniques and the science is more based in imagination than reality."

Not since *Night of the Living Dead* have such cuddly creatures been shown as horrible monsters. Sheep have never been attributed to a horror film like this, not even with *Silence of the Lambs* (purr). What in the world would inspire such a story?

"There are ten sheep for every one person in New Zealand—it's easy to be aware at night thinking about them!" King explains. "I just put the ingredients together in my mind: sheep, horror film, New Zealand—and it all exploded from there."

Have no doubt you'll see sheep in a completely off-kilter light after watching this movie. There are some truly nasty deaths and some very scary sheep. It's both horror and comedy and it mixes them well. The blend of these two genres has been a rocky road of late with movies like



Here it all begins.

heads being chopped! *Black Sheep* delivers, but here's the numbers from the horses: I mean sheep's mouth. "11% serious message, 80% sheep chomping on people!" That's good to know. But how do the people in New Zealand, who have a long and proud history of sheep farming, feel about this new take on their heritage? Have there been protests at theaters? Hate mail? Threats of nocturnal shearing of the cast and crew? Actually...no. "The film has played well in New Zealand," he says. "People have been going along and really enjoying it. There haven't been any angry protests, but that would have been pretty odd for stirring up publicity. Maybe I should have faked some?"

The film doesn't shy away from the parts of the sheep farm-in-jail world that most people DON'T want to think about, and that's shovels from the film's trailer where we see some very "suggestive" material. Dave we ask about what really goes on in the scenes from the preview with the animal inn: "You wouldn't understand."

"If you have a very gritty mind you can probably work it out," the director admits. "Yep, it's in there." With that admission, there must be some great sex experiences that happened while filming. Was there anything that really



Here, Harvey and Dave team up for the first time.

Shaun of the Dead? Being one of the first blockbusters in a long time, did this help push the film in the eyes of the studios? "I was well under way on *Black Sheep* by the time *Shaun of the Dead* came out," King says. "That it was a really useful film to point to when people asked do comedy add horror got together?" Before that we'd been talking about *An American Werewolf in London* as the film that mixed those things the best. But I do love *Shaun* and its success certainly helped get *Black Sheep* made."

Was there a problem though getting such a unique premise brought to the screen? "People dug the idea from



A disturbing experience not far from the real world once *An American Werewolf in London*.

stuck in King's head that brought it all home for him?" "There was one night about one in the morning, before freezing, standing around in a paddock as we watched an animated sheep jump the lead actor who got on his hands and knees," Ross behind." He says, "We all looked at each other and thought, 'Isn't this the best job in the world?'"

All in all, *Black Sheep* is a twisted foray into nature gone bad horror that hasn't been seen...ever. Not since the "tall killer business" that Chansoreau and Dave tried to impress their favorite exchange student with in the classic comedy flick *Summer School*. Have cute and fuzzy been so terrifying and gross.

So, to every collector out there that begs the question: Can we expect some plushie blood-soaked *Black Sheep* in the future or maybe an action figure of a mutated Man-Sheep? King adds: "Nothing would make me happier than a plushie killer sheep," hint hint.

the very start." King says, "My challenge was producing a movie that delivered on everything that people thought they'd get when they heard the idea." But you know there's always a chance that there's more message than gore. Most HorrorFounds are good for a few bits and pieces of moral, but if I'm going to a killer sheep movie I want to see

## NEWS BITS

Screenwriter and producer Dave Golder reports that he has pitched a new alien-in-a-Cowboy-Corral which he proposes to write and star in. The alien, that happily eats light of day, is called *The Last Lanky*, and tells the story of a cosmic war-torn dealing with every day life after a cosmic holocaust. That's right. A cosmic sitcom. Amazing.

Andrew Brydon's *Funhouse* from the Simon Schuster Museum (shameless) revealed to HorrorFounds recently that his next film, *Steve Dinkler's Dinosaur's Gower* was scrapped. The movie is based on the book by the same name which was published a few short years after Dinkler's death. In the movie, Andrew plays Dinkler himself.

David Blade (director of *Hard Candy*) is checking the long-unpublished *30 Days of Night*, based on the comic book by Steve Niles, and produced by *Guillermo*. *30 Days of Night* was awarded to Blade in a Hollywood bidding war over four years ago; the film will finally see the dark of night on October 19th. The story, starring Jack Huston, sees an Alaskan town (read into it: several months of darkness which happens to coincide with a band of vampire's plan to exterminate the town and feed off its inhabitants).

A number of online horror sites, such as *Delirious*, *ShriekCentral*, *Body-Castings.com* and others have teamed up with *Flash Zombies* to promote *The Legend of Michael*. The internet break out your favorite Myers mask and head out in theaters starting August 31st, 2007. Watch the flick in full Michael action, and avoid one of the above-mentioned sites (you doing as you mean your phone, each site will pick the best shot, and will be giving away its own unique prize from the film to the selected winners. Check out the sites for more information, rules and possibly the events. *Delirious* opens everywhere on August 31st. The contest ends September 2nd.

"So many fans have Michael masks and dress as Michael for Halloween, I figured I'd let it take it to a new level," said Rob Zwick. "Obviously critics will think it's a new level, but I just want to keep anything cheap or exploitive away from Michael. I want it to be created by the fan and for the fans who love this character. I always knew that *Halloween* had the best fans, but I wasn't still. I began work on my new version of *Halloween* that I really began to understand just how deeply deep the love of Michael Myers goes. I like working on this new version of *Halloween* very serious, and I especially love the character of Michael Myers' dead sister. I know the fans are worried I've changed things about this iconic character, but I haven't. I've added some things, but haven't taken away any of the iconic elements we all love. Come August 31st, I think you are going to be pretty fucking happy. Michael is back on the big screen, bigger and badder than ever! So let's fucking love it up."

by Kenny Nelson



The pod people are back! Well, sort of—coming August 17th from Warner Brothers is *The Invasion*, the third redux of the classic 1956 sci-horror hybrid *Invasion of the Body Snatchers*. The big budget affair (reportedly in the \$50 million range) stars Nicole Kidman as Carol

Bennett, a Washington, D.C. shrink who finds herself caught up in the midst of an alien epidemic after a mysterious space shuttle crash. Along for the ride is Daniel Craig (the latest 007), whose character Ben Driscoll must help Carol find her young son who is seemingly immune to the alien infection and may unknowingly hold the solution to stopping it. To complicate matters, one can carry the infection, but it only takes over your body once you fall asleep. As if trying to save the world from an alien epidemic isn't bad enough, now you can't even grab a little shut-eye! The film removes what is commonly referred to "pod people" from the mix and instead turns a paranoid-filled story of "are you who you are" into a virus-horror flick.

The film originally finished filming back in 2006 in fact. Daniel Craig was shooting *The Invasion* when he learned he had landed the coveted role of 007 in the eventual blockbuster *Casino Royale*. The studio was reportedly unhappy with director Oliver (Des Experiments) Hirschbeger's vision and the film underwent extensive re-writes and re-shoots, supposedly to bulk up the action

sequences with the help of both the Wachowski Brothers (*The Matrix* Trilogy) and James (V for Vendetta) McTeigue. Rumor persist that most of the film was completely reshot, and caused quite a stir in the trade magazines, who quickly point to a film's demise in any situation mirroring this.

The two previous attempts to recreate *Invasion of the Body Snatchers*, 1978's remake of the same name and 1993's *Body Snatchers*, each have their own niche in the hearts of genre fans and have failed to gain the negative reputation that tends to attach itself to a remake of a classic film. Can *The Invasion* continue this trend?

Will the big name draw of Nicole Kidman and man-of-the-moment Daniel Craig be enough to convince audiences to come out in droves for a genre flick? You can find out for yourself on August 17th when *The Invasion* goes into wide release across the country. The film's synopsis boasts that the only way to stay alive is to stay awake, let's hope his latest re-magining to hit theatres won't put us *HorrorHounds* to sleep and die a quick death to place it in the ever-growing graveyard of failed and forgettable remakes.



## Controversy Creates CAPTIVITY

This past March the MPAA crunched their knuckles and pressed down against yet another small-scale movie studio whom may or may not have defiantly ignored official procedure and common decency in poking and displaying their initial advertising campaign for new horror title *Captivity*. After Dark Films (home of the *Eight Films to Die For*) planned on releasing this Elisha Cuthbert torture-horror film in May, however thanks to the film ratings board, the movie had to be delayed to a June 22nd release date.

The problems for *Captivity* began when an unapproved billboard design premiered in LA and New York which depicted the torturing of women which resulted in a number of complaints being turned into the MPAA from citizens in the area - the most interesting stemming from a billboard which neared a school in LA, resulting in a number of underage children "fortuitously" becoming aware of the billboard and the images within. When the MPAA moved against the studio for their usage of the artwork which was actually turned into the ratings board for approval and returned unapproved, a slow-moving reply resulting in the removal of the artwork did occur, but not without "damage" being done. The billboards were replaced with controversy-inducing art that simply read "Captivity was here."

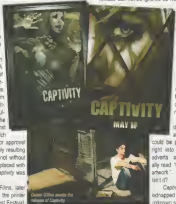
Courtney Solomon, CEO of After Dark Films, later replied that the incorrect artwork was sent to the printer while he and other execs were at the ShoWest Festival

en inability to simply accept the blame. The MPAA was not too thrilled with how everything turned out. After Dark Film's ability to utilize the controversy in their release can not be ignored as well, obviously the situation could have been

avoided by the studio from day one. The May 18th release date, however, became an impossibility thanks to this move, as the MPAA put a 30-day hiatus on approving the film - allowing After Dark to resubmit the movie for ratings approval, queued in line with the dozens of other films already awaiting their chance for "official" ratings results. In an ironic move: the official poster art for *Captivity* was finally revealed to theaters, utilizing the May 18th release date. It seemed as though the MPAA had the final laugh, as the approval did not come in a timely manner, forcing the movie to shift into a June 22nd release.

With *Captivity* finalizing its release date, the movie was promoted on television as the film "they" didn't want you to see. As could be predicted, the advertising campaign plays right into the MPAA-ruled removal of the initial adverts so the relieved promotion should have actually read "the film they accidentally sent the incorrect artwork" - but that is what makes this industry so fun isn't it?

*Captivity* tells the story of a young woman who is kidnapped then mentally and physically tortured by an unknown sadist.



Courtney Solomon made the release of *Captivity*

# XPLOITED CINEMA

euro-cinema imports

Xploited Cinema  
1305 W. 80th St  
Suite 2B #2  
Cleveland, OH 44102  
USA



[www.xploitedcinema.com](http://www.xploitedcinema.com)

## THEN AND NOW

As in popular demand, we have decided this to be the 10th of the series' 10th anniversary, and we have decided to celebrate it with a special double issue. Original feature, a special video, and a special double issue. Original feature, a special video, and a special double issue.



# Beware the MOON

by Paul Davis

Having studied film history at University in London over six-years ago, it has always been my intention to jump into filmmaking. However, I never really had that kick-start, or the encouragement to actually make anything, or if I did, I had reservations about starting projects I knew I could not do justice to. January 2007, I

finally made that leap from "the who bitches about movies" - to "the who creates" and it has been the overwhelming encouragement and support of the horror fans that has proved pivotal in the unexpected progression of my first professional project: *Beware the Moon* - Remembering An American Werewolf In London.

*Beware the Moon* is a feature-length retrospective documentary on the making of... well you get the picture. While writing the cover article on *AMF*, for issue 5 of *HorrorHound* magazine last fall, I became appallingly aware that absolutely nothing excited chronicling the story of how John Landis' 26-year-old lycanthrope masterpiece came to be, and that it was a movie that was more than deserving of such treatment. Utilizing con-

nects among local filmmakers I knew and those within the horror scene, I was able to form my own production company: *Kastastrophe Productions Ltd.*, and began pre-production by January 2nd 2007.

Five months on and we are well into principle photography, filming continuity from nine of the original movie locations and featuring interviewed with over twenty members of the cast and crew (including John Landis, Rick Baker, Jerry Agutter and John Woodville) and even filmmakers in the business today who continue to be inspired by the movie (Jill Marshall and Edgar Wright (just to name a couple)). The documentary is expected to be released in some form next year. Until then, you can keep up to date on all the latest happenings at our official MySpace page at: [www.myspace.com/kastastrophe](http://www.myspace.com/kastastrophe)

"I visited the *Beware the Moon* MySpace site and was impressed to see some of the cast - most of whom I haven't been in contact with for over twenty years. It is still remarkable to me that Paul is spending so much time and energy on a film about my old werewolf picture." - John Landis.



## Perfect Creature

by Jessica Dwyer

In the land of direct-to-DVD, it's a rare find when you discover something that takes a tried concept and improves upon it. That's where *Perfect Creature* comes in.

A melting pot of styles and ideas that range from *Dark City*, *Underworld* and *Equilibrium*, the film blends together to form a great vampire movie that is worthy of a theatrical release. The story is set in a world that's not quite our own. It's an alternate timeline where technology is slightly different. Cars and engines are steam powered and the cities look like a hybrid of late 1800s early-1900s, with a dash of modern structure.

Within this realm, vampires are real but they aren't the evil creatures that we've come to know them as. They are servants of God who are closer to the populace. The humans there are more than happy to give their blood to these protectors of mankind. The Brotherhood as they are known, live in a very Catholic Church-like institution, watch mankind and keep us safe. They see the sharing of blood as sacred, and humanity as beautiful. How the Brotherhood come to be has to do with genetics. Genetics play a key role in the film as science has been outlawed. Genetic research has caused this alternate world to be filled with different types of illnesses and diseases. Drugs to fight these illnesses are a commodity and people deal them like peddlars to the highest bidder. The punishment when you're caught doing this is severe.

The Brotherhood's numbers, unbeknownst to the rest of the world are dwindling and their's where things take a dark turn, as we are introduced to the players of the story. Silas (Dougray Scott) and his brother Edgar (Luc Gregory), two of the last vampires to be born. Edgar starts working

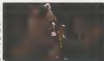
with some others in the Brotherhood on genetic research to see if they can create more of their own kind. It is in secret, with only a few of the higher ups in the know, that things go wrong. Tempering with nature and illegal experiments. Have we learned nothing from *Frankenstein*? Well, in this film's case it's more *Dracula* than *Frankenstein*, but you get my point.

Edgar creates a virus that unfortunately turns himself into an evil archetypal vampire. He needs to feed and he does so voraciously, and it's not just the humans he bites either, he likes his fellow vampires as well. Edgar is infecting everyone with this disease, and any vampire that gets a drop of his blood will turn. Silas, who is set to become the new leader of the Brotherhood, is sent to stop him. He joins forces with the human police force to track down his own brother and to save face for the rest of his kind.

*Perfect Creature* is a great flick with slick production values. Filmed in New Zealand, its look and direction are impressive for a movie that was relatively low budget. There are many nods to current issues, not the least of which are the problems the Catholic Church is dealing with. Can we trust these men of the cloth when there are a few bad apples in the mix? Cover ups etc. Obvious nods to current healthcare issues are there too, all cleverly disguised with a good story and lots of fangs.

New Zealand seems to be the place these days for horror films as *Perfect Creature* was directed and written by Gavin Standring. Standring is the man behind another New Zealand-based creepy thriller called *Truth About Demons*.

*Perfect Creature* will be released on DVD on July 17th by Fox Home Entertainment. The disc will have special features including a making of featurette, a designing featurette and trailers.



# Omega One

Indie SPOTLIGHT

MOVIE NEWS

Region-Free Fun

It seems these days every one with a camera at their disposal is trying to make their own indie horror film. Sadly, most of these gaudy, movie producers suffer from a deficiency of original content that quickly sends their gaudy lowest of the ever popular and inexpensive slasher subgenre. Mostly casting friends (some consider a role no

no) and just simply happy to be shooting a film with little or no budget, their producers suffer: camera work, editing and special makeup effects efforts often suffer and can be seen in their creations. So when an enterprising D I Y (Do-It-Yourself) filmmaker comes along with a innovative (often not original) horror film concept, when able to pull it all off you have to take notice. Pablo Mayoral IV is that director and Omega One is that film. 14 convicts, 48 hours, 1 winner. Omega One's goal is simple: survive the tournament and the winner

regains their freedom complete with their criminal records wiped clean. Each is given one completely random weapon to defend themselves from other competitors and then set loose in over 20 acres of open forest. Traps are present and act as opportunities to gain possible advantages over the competition, but come with a high price if not oversize correctly. However, these convicts are secured with magnetically plated boots and explosive tracking collars to keep them in line. The dilemma is that they are only given 48 hours to complete the tournament or they all die. Also unknown to the convicts, the society who host the game is displaying this tournament for a group of very wealthy investors to gamble on.

We ask writer/director Pablo Mayoral IV if he was worried about his film being considered a rip-off of King Fukusaku's cult film *Battle Royale*? "I'm not worried at all because it was my initial intention to make a movie in the tradition of *Battle Royale* and nothing else. We thought it would be

a cool idea to have something with that specific concept here in the states. Of course, Omega One has it's own unique storyline different than *Battle Royale*. Hopefully the store will get it out of the way of being a "rip off." The film does boast a respectable \$25,300 budget that was completely and independently financed and can be clearly seen with some well shot and phenomenal camera work. We shot the film with the Canon XL2 camera which is my personal favorite camera is see. Mostly because of it's unique lens system, but widescreen format and 24P framing. Everything was shot through Final Cut Pro HD and every shot you see in the film has a digital filter over it. I'm huge on coloring and strong contrast. I've noticed most indie filmmakers overlook this during their editing phase."

Casting can be a real chore for indie filmmakers since a small budget means limited funds in which to hire experienced and impressionable talent. So how does one find a pool of dependable people who are actively seeking this kind of cinematic opportunity? Mayoral IV talks us about his approach to solving his casting problem. "The film has both experienced and amateur actors, almost 50% of which were initially introduced to us through myspace." The question now is when will indie film fans get a chance to check out Omega One? and better yet, why should horrorheads give this film a looksee? "First off at this moment Omega One hasn't received distribution yet. Second, people should see this film because it's something fresh from the indie scene. Mostly because when it comes to low budget, self-financed, indie horror film, the genre is filled with the basic system "crazy killer walks patient's victim". Even with my first film *Deadhouse* we chose that path

because it's the easiest to be picked up for distribution and sale. Now *Deadhouse* will be out in all major stores on October 30th from Brian Damage Films because of that exact formula. With Omega One we chose to be out of that specific system and bring something fresh (although not original) to the indie line of horror films. It's not about the killer getting the victim, but that every character in Omega One is both the victim AND the killer. This may be hard for us to find distribution for, but I think we owe it to the indie horror fans to bring them more than just the same old indie "slasher" film."



MADNESS?!?! THIS IS PLISSKEN!!!

Fun Fact: *Escape from New York* makes the fourth film to be rerun from the John Carpenter Library following *The Fog*, *Assault on Precinct 13* and *Halloween*

THANK HING

CURTAINS

Death Ship

MUTANT

TORSO

HorrorHound 13

## THE BURNING

One of the final films in Tom Savini's career to receive DVD treatment is finally on its way - *The Burning*! The 1981 slasher flick featuring a burn victim-turned-killer (the infamous Cropper) has been one of the more anticipated releases to this home video format since its inception. MGM releases the film on September 11th in a short-but-sweet DVD format. A new widescreen transfer has been produced and is newly recorded commentary with director Tony Maylam is planned as well as a special still and promotional art/poster gallery - with the original theatrical trailer and a special Tom Savini documentary to bookend the release. With *The Burning* and *Monster Squad* (see right) on their way to DVD, we are a few short steps away from obtaining the last in a short list of must-have films yet to be released! Keep in mind, it is important for everyone to purchase these titles to ensure that more obscure movies will emerge on DVD. Be sure to look for Jason Alexander (George from *Seinfeld*) and a young Holly Hunter who both share the credit of *The Burning* being their first film roles!



## MONSTER SQUAD

The DVD boom has been a ten-year monster, giving us a dozen *Evil Dead* trilogy releases, two-disc treatments on films we never thought to deserve one and foreign releases to make us Americans cringe - and somehow *Monster Squad* has missed out in all of the fun. One of the most requested movies to DVD FINALLY makes its premiere July 24th, thanks to Lionsgate and Red Shirt Pictures! Last issue, *HorrorHound* presented an entertaining retrospective on the twenty-year-old film which features interviews with the key cast and crew members as well as reveal early information on the impending DVD release. This issue we get to reveal the rest of the great news! *HorrorHound* has worked with Red Shirt Pictures to deliver some of these exciting special features which include an audio commentary by writer-director Fred Dekker and cinematographer Bradford May, a second audio commentary by Dekker and actors Andre Gower, Ashley Banks and Ryan Lambert, *Wolf Man's* Got Nards! The Making of *Monster Squad* documentary, deleted and extended scenes, *Monster-Mania* reunion feature, a verbatim interview with Tom Noonan, poster and still gallery, theatrical trailer, TV spot and an impressive new widescreen transfer of the film! Be sure to pick up the disc this August - and we mean it! If *Monster Squad* is a success at retail then *Night of the Creeps* could follow!

## 10 QUESTIONS WITH Tim Sullivan

Each issue we sit down with a different horror director to discuss film, home life and other assorted topics that happen to come into play. The result? 10 Random Questions. This issue 2001 Maniacs director Tim Sullivan! *HorrorHound* got to steal a few minutes away from Mr. Sullivan's life to find out those 10 seemingly random questions that you, the readers, may or may not have wanted to know.

*HorrorHound*: 2001 Maniacs: Beverly Hills90210? Why not 2002 Maniacs?

**Tim Sullivan**: Cut them the first and second film would be separated by 2001 A Space Odyssey is that Leonard Maltin annual movie guide - and my maniacs don't like being separated. Trust me on that.

**HM**: Your favorite action figure is...

**TS**: My Dark Shadows Barnabas Collins action figure. They actually have better toys now of the stuff I loved as a kid than they did back then. That's why my generation is going broke buying back our childhood!

**HM**: What is the bloodiest movie ever made?

**TS**: *Passion of the Christ*. Mel would have been more accurate calling it *The Jesusfilm: Grief-stricken Massacre*. I think the torture scene of Jesus was longer than the torture scene in *Hobbit*.

**HM**: Craziest experience working at a video store.

**TS**: Accidentally putting gay porn in the slip case of Fox and the Hound for a children's birthday party. Honest mistake - the porn was called Fox and the Hound Dog - nonetheless, it did! I go over to sell.

**HM**: Name your top five films of all time.

**TS**: *Ben Hur*, *The Exorcist*, *Jaws*, *The Godfather* and *Spaid by Me*.

**HM**: Last dvd you purchased.

**TS**: The new collector's edition of *Kiss Bravo* celebrating John Wayne's 100th.

**S-day**: Gotta love the Duke.

**HM**: Easier to work with *KISS* or *Snoop Dogg*?

**TS**: Snoop. It's always easy when you have a collected high.

**HM**: What will follow Beverly Hills90210?

**TS**: *Brothers of the Blood* with Thomas Dekker the kid who plays John Connor in the new *Sarah Connor Chronicles*. It's a love triangle between two vampires and the female mortal who comes between them. It's a very personal passion project of mine that I've been wanting to make for twenty years - and now I finally am. Expect lots of blood and emotion and a side dish...togethery.

**HM**: Oddest job you ever had?

**TS**: Riding naked on a motorcycle while simulating sex with an equally naked chick for a scene in an exploitation film called *Amnesia Exposed* back in 1983. I was a producer on the film, and when the idiot who was supposed to do the scene never showed up, all eyes turned to me as I was the only one who rode a motorcycle. I still have exhaust pipe burns on my ass.

**HM**: *IMDb* claims you worked on *Cooler*, *Scrooged* and *3 Men and a Cradle*. What did you do for Tom Cruise, Bill Murray and Tom Selleck?

**TS**: You'd have to ask them. Let's just say they always left with a smile on their face.

You can check out Tim Sullivan's latest film *Orphaned* at select film festival screenings throughout the year and in home video this fall. His visual project, a comic series based on his 2001 Maniacs feature, will be in stores later this Summer. (see page 45)



## CHOICE CUTS:



"Abandoned" returns to the horror box office in a new form in the form of "The Abandoned: The Only One in the After Dark." It's a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "The Only One in the After Dark" to be announced within the next couple months.



"Behind the Mask" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Behind the Mask" to be announced within the next couple months.



"The Crow" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "The Crow" to be announced within the next couple months.



"Darkman" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Darkman" to be announced within the next couple months.



"Ghost Rider" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Ghost Rider" to be announced within the next couple months.

## do You Tube?

The first step in creating a YouTube channel is to create a YouTube account. The only problem is, in keeping with the new rules, you must be at least 18 years old. This means we need you to create a YouTube account. But even if you're not 18, you can still create a YouTube account. Just make sure you're not 18, and you're not a minor. If you're not 18, you can still create a YouTube account. Just make sure you're not 18, and you're not a minor.



"The Crow" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "The Crow" to be announced within the next couple months.



"Behind the Mask" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Behind the Mask" to be announced within the next couple months.



"The Crow" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "The Crow" to be announced within the next couple months.



"Darkman" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Darkman" to be announced within the next couple months.



"Ghost Rider" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Ghost Rider" to be announced within the next couple months.



"The Crow" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "The Crow" to be announced within the next couple months.



"Behind the Mask" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Behind the Mask" to be announced within the next couple months.



"The Crow" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "The Crow" to be announced within the next couple months.



"Darkman" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Darkman" to be announced within the next couple months.



"Ghost Rider" is a new DVD that's a whole theater for release. The disc comes with a making-of featurette. Look for a new "Ghost Rider" to be announced within the next couple months.

Illustration by Thomas F. Kelly



THE NEW KINGS OF GUILT: Rob Zombie, James Wan, Eli Roth, Neil Marshall

In the last five years horror movies have taken a savage and brutal twist, further removing themselves from those fun and clichéd teen romps inspired by the success of *Scream* and *I Know What You Did Last Summer*. In 2002, Eli Roth ushered in what is recently referred to as *The Splat Period*. A group of filmmakers whose films are littered with throwback homages to classic '70s horror, dripping with blood and littered with torture, nudity and multitudes of four-letter words. These aren't meant for kids. These are the films we adults have been craving for since *Leatherheads* claimed his last victim in 1974. While there have been plenty of R-rated horrors in the last five years (ranging from the *Chainsaw* remake itself to other classic "homages" such as *Wrong Turn* and *Wolf Creek*), few names have been persistent and consistent in their scars: Rob Zombie, Neil Marshall, James Wan, James Gunn, Eli Roth—these are the new kings of cult cinema, and this is a HorrorHound's guide to why they are considered the "Masters" in their field.

#### Virus Horror Just Got Scarier

*Cabin Fever* was released in 2002 via Lionsgate and became the highest grossing horror film of the year. Starring Jerrel Lobo, James DeBello, Joey Kern and Rider Strong (who delivered major buzz for the film turning away from his kid-friendly television role in *Boy Meets World*). The movie was simple in design. Five college friends are on vacation in a remote mountain cabin when they contract a



remote mountain cabin when they contract a man who has been infected with a flesh-eating virus. With no way of leaving the area, the kids are pitted against each other in a classic Hitchcockian tale of mistrust and fear. Who has been infected, and how do you deal with those who have? The kids go for the locals for help, but are turned away in awkward and at times, frightening fashion. Within the kids have difficulty surviving the week while fighting off each other, feuding against the town they vacation in proves impossible and with a comical ode to *Evil Dead: Night of the Living Dead* and (depending on who you talk to) a host of other influential films, *Cabin Fever* delivered a new reason to be a horror fan: intelligent story, fun characters, a good amount of gore and a really twisted series of events.

The movie was originally shown at the 2002 Toronto Film Festival, which was one of the most talked about films at the event. Nine studios engaged in a bidding war to distribute the film to mass audiences (with Lionsgate eventually winning the rights). The lowest-budgeted film from Lionsgate that year (at just \$1.5 million) proved to be the most profitable for the studio, netting over \$22 million at the box office! While few horror films had been able to deliver at the box office since *Scream's* premiere in 1996 (the most notable being *The Blair Witch Project* which produced over \$140 million in the US alone), *Cabin Fever* was the first to mark solid numbers for true throwback horror chaos. Blood gushes, nudity, cutting, the stuff fans espiously have been patiently waiting for.

#### Dog Will Hunt

Neil Marshall may not be the most prolific director on this supposed list of top ten fright

filmmakers of the last five years, but in 2003 he did what hadn't been done since 1981 and that was make werewolves cool again. There have been some near hits in the form of *Gringer Snaps* (2000) and *Underworld* (2003), but the story intertwined with giant menacing wolves (which did not include CGI effects—a plus!) helped make *Dog Soldiers* one of the first underground hits of the new millennium. The movie was released direct-to-DVD in America after spawning a name for itself overseas, and since has generated a get-it-belated sequel and a series of action figures as part of the SOTA Toys Now Playing action figure line. Plus, the film spawned a slew of knock-off films (soldiers in training meet a near-unstoppable bee).

#### Corpses Lie Feasting

While *Cabin Fever* beat Rob Zombie's film premiere to the box office, Rob had been fighting a long battle for an eventual release for his freshman effort, *House of 1000 Corpses* had been greenlit by Universal Studios who had worked with Rob on their yearly Halloween events and was in production during 2001. Believing the film was too harsh for wide-release, Universal (the house of horror) refused to release the film. They opted to give Rob the rights to shop the tale around and try to find his own distribution deal. By this time horror fans had been chomping at the bits to get their hands on the film. Promotional material being used at the Occult tour that year hyped the flick and forced a tentative before a release date was even on the radar. With internet buzz going strong, Rob announced that MGM had picked up the rights and were eager to release the film, pending Rob's final editing duties. During an MTV interview, Rob Zombie revealed the plans for the film's release while joking that MGM had no morals (hence their eagerness to release the film). The genre equation





Warner pushed the quote in their magazine and resulted in MGM pulling the plug on the deal. Once again in limbo Rob eventually sided with Lornagata for a theatrical release, opening the film on April 11, 2003. Budgeted at just \$7 million, the movie opened to a modest \$3.5 million and pulled over \$72.5 over its entire theatrical run.

1) *Rico Zentke* knows anything (or could be associated with anything) in the line of merchandising. Following the trend of past rockers Ozzy Osbourne and KISS, Rob had already established a decent marketing strategy for his musical career. Action figures from McFarlane Toys, AD Audiofun soundtrack, inclusion on films such as *Brink of Chaos* are now becoming a character on the popular Testad Mini! role game series - Rob rock merchandise, and this trend followed him into his film career. Soon after the movie's release, a series of Cosplay action figures were produced from BGG. Featuring characters like Baby Captain Spaulding and the Professor, the toys were released in both single and box sets. Just a short time after this release, MCCA Toys announced that they had acquired the rights to



## Marta Tereza

Switzerland's Romeo (Nicolas Rimbaud) - however you want to interpret it, the 2003 release of this long-form High Tension film had built quite the tailwind prior to its US-distribution in January 2004. A word of mouth and posting online brought the film into homes far afield long before Longtime films had the chance at distribution. Appearing on magazine covers months before the masses had a chance to consume, the film starred Clotilde Brégnon as a young woman whose friend is kidnapped after her family is brutally murdered. Clotilde is tracking down the madman responsible played wonderfully by Philippe Héliou in hopes of freeing her friend. The movie is truly beyond comprehension: showing a kidnapping movie, and slinging so many lemons heads the other way: questioning how far is too far? The movie

Everyone who has seen it is either in love with the film or hates the ending, with little room for middle ground.

Because of the world's excitement for the movie, Lescage purchased distribution rights for the film and had the unfortunate task of removing some of the gore that helped cement the film in infamy - while at the same time trying to decide how to handle the foreign language (eventually going to dub some of the film and allowing the French language to remain in parts). Unfortunately the movie only earned \$3.6 million during its US theatrical run (viewed in what is commonly referred to as a dump movie - compiled with complaints over the ads and subtitled), the effects the movie made on the horror movie industry was enough in general America as a descriptor not to be taken lightly.

### The Second Time's a Charm

I think, it has been nearly 10 years since everyone in the horror industry and community went crazy thinking about how cool of a movie this feature film was about to be re-produced for today's audience. How can you miss with *Dawn of the Dead*? I was in even a question of if it could be topped. It should NOT have been produced and that is how a majority of the fans thought. James Gunn was brought on board to write the remake after his impressive work on the *Scotchy Doo* feature film (which was released in 2002, earning a reported \$150 million dollars in the US alone). Gunn's background is an interesting one - having worked with *Tron: Legacy* - writing one of their best feature films since *Basic Instinct*. *Domeo* and *Jules* as well as just registering in the 2000-release re-actor comic book film *The Spectre* (a comedy about a group of heroes with personal problems threatening to tear the team apart). For *Dawn of the Dead*, James crafted a new set of rules that threatened the walls of horror altogether! He was going to take the zombies threatening!! Not that George Romero's original walking dead weren't scary or hazardous in their own way - but how can the world left apart in a 24-hour span at a slight pace? This running zombies were invented (well, not really - another fan favorite called *Return of the Living Dead* featured running zombies - but nobody seemed to remember that in 2000). People heard I was writing the movie and thought of me as the *Scotchy-Goo* guy and they flipped the fuck out, so that was terrible. James Gunn told us about working on *Dawn of the Dead* "I told him to say while it was very bad at first, after Harry Knowles read the script and did a review that said it was great and he loved it. But he still thought we should have named it something other than *Dawn of the Dead*. Zach and I made a movie that was really like

**ELI ROTH**  
CABIN FEVER • HOSTEL • HOSTEL II

We sat down with El Ruffo to discuss his involvement in this new kind of great horror, to find out how he got into the business and, in his own words, tell you, the readers a little bit about his career from actor to *Crash* Power and beyond. *David*.

**KIM ROTH:** I had been living in New York City for a long time. I wrote *Cabin Fever* in 1980 and I couldn't find money for it, for years and years in New York. Then I went to LA, and within four months I had my first animated series. *Cloverhorns* set up, later I got the money for *Cabin Fever* and got that going. Things really took off once I got to Los Angeles.

ABC And right out of the gate, your first feature-length film, you have the Michael occasion film of the year.

**ER:** For me, it wasn't as sudden. It was something I was working on my entire life. Since 1956, and when it came out the years later to watch audiences respond, it wasn't about composing the horror world, but I got my foot in the door and made an impact. I was so happy other people liked it. For eight years this movie played in my head only, so to get it out there and people liked it made it feel very satisfied.

**20.** "Mister" came from a conversation I had with Harry Knowles from *Nut & Don't News*. I shared the idea with Quentin Tarantino and he said "you have to do that, you have it." I had kept turning down studio movies because I thought the scripts were terrible, so I was worried if I didn't take a studio movie that I was going to have to take another job, but Tarantino was the fuck that did. Those *quentin-tarantino-jobs* don't take advice anymore now have they.

**EP:** *Heard it's something new, I had a bit more to say on the subject. I look at horror sequels and into very few exceptions, such as The Devil's Rejects and Saw II. Yet in general horror sequels are shit. I miss the days of Bess like The Final Winter, Alone and Evil Dead 2. I said I want to make a sequel and make a movie like Alone, where people were willing out of the theater and saying "that was better than the original."*

**EPF:** *Hostal K picks up exactly where the last one left off. It follows three American girls who are studying in Prague for a year, and they end back in Brooklyn. There is trouble ahead for everybody.*

**HW:** Did you have difficulty working on *Delusions* during your production on *Hotel IT*?



# ELI ROTH

## CABIN FEVER • HOSTEL • HOSTEL II

was no way I was missing that opportunity. I really wanted to [do it], but it was a big strain in production, to go from one film to another. While I was working on *Hostel II*, I had to halt production to write and direct *Thanksgiving*.

**MY:** You received some great reviews for your email post in *Entertainment Weekly*, but so a little about that.

**ER:** We went out of our way to make a trailer for the worst movie possible, and ironically it's getting to be the best trailer of my career. Even people who hated *Hostel* and *Hostel II* to please are praising *Thanksgiving*.

**MY:** Rumors persist that you are going to make *Thanksgiving* a full-length feature. Do you believe this will ever happen?

**ER:** I think it's possible. I will only do it if the full feature could live up to the trailer. It could be as cheap as one of our other studio movies where it's never as good as the trailer.

**MC:** Do you ever watch or get worried about the box office in regard to the success of you or your friend's films?

**ER:** You want to make your money back. I am very responsible with my budgets. We don't give ourselves bonuses or huge paychecks, so I do want my movie to do well. It helps other horror movies when your movie comes out and is a big hit, so yes, I am very aware of [the box office].

**MC:** *Hostel II* focuses on female victims. What you worried about receiving praise against the film's content?

**ER:** Yes. When you put girls in these situations, it is a lot more horrific and I think that into consideration when shooting the film. People are paying to see other people do horrible things. What is the worst thing you can do to another human being? But to show it is a way that the story is entertaining and doesn't just repulse people to the point where they feel guilty for watching it.

**MC:** Do you think there will be a *Hostel III*?

**ER:** No, not right now. Maybe my next, I never thought there would be a *Hostel II*, but right now, there is only one and two.

**MC:** Next up for you is the Stephen King adaptation of *Cell*. Are you set on a film about that project?

**ER:** Cell is going to be great. Everyone in the world on a cell phone receives this pulse and suddenly goes crazy. I always wanted to make an apocalypse movie. Something like *Dead of the Dead*. I always wanted to make that kind of film. It is a waste time on how much technology has taken over so many people's lives. It is on a much bigger scale and scale. I really like this story. I am ready to do a film of that scale.

film was in the "center of the storm" so to speak, with zombies becoming the "it" subgenre for our time. Ever since *Resident Evil* and *28 Days Later* (both in 2002) the flesh-eaters have become a hot commodity in Hollywood - with Shaun of the Dead and even George Romero's own return to the industry with the 2005 release of *Land of the Dead*. Zombies are cool and *Dead of the Dead* is more commonly linked as the centerpiece of today's showcase. "I think raving zombies are scary!" Gurn added about the film. "I think the slow moving zombies and running zombies can peacefully co-exist on this planet. I don't think there is any reason there needs to be only one kind of zombie movie."

### The Torture Begins

Shot and cut in 18 days, with no rehearsals. *Saw* was written and directed by James Wan with fellow writer Leigh Whannell co-writing in the film opposite Cary Elwes. *Saw* was never meant to be a huge hit. The film was produced for a meager \$1.2 million by the writing pair right out of college. Originally planned to be sold as a direct-to-video feature, the movie earned a lot of interest from those having seen it at film festivals and eventually was pegged for theatrical release from Loranage Film. Opening on the Halloween weekend, October 20th, 2004, the film was an instant hit, pulling over \$20 million during its 3-day outing. Considering the movie's budget, this made *Saw* one of the most profitable films of the year and all news and media outlets plugged the film's success. So much so that the hype surrounding the film earned it a \$55 million take over its entire theatrical run. *Saw* instantly became one of the biggest horror films since *A Nightmare on Elm Street* spawned a series of sequels and knock-offs. The torture-horror flick was born.



The movie centered around the *Jigsaw* killer. A madman who has eluded the police while instigating a number of murders that revolved around intricate traps that forced the victims to either take their own life or someone else's. The set-up piqued the interest of the populous, and *Jigsaw* eventually stood next to Jason Voorhees and Michael Myers as a new iconic movie mascot. Since the film's release, it has been the focus of spoof [see *Scary Movie*, a true testament to a pop culture phenom], and is the center of a merchandising giant. Although still in its infancy, memorabilia has been massive. Action figures, puppet dolls of various scales, Halloween masks, comic books and props - the film is the epicenter of the new wave of horror and single-handedly the most successful title of the last five years.

### They Were Rejected One Last Time

After toying with the idea of working on a *Crow* sequel as well as putting an end to his music career, only to revive it soon after, Rob Zombie has always been one of the most entertaining icons the industry knows. When it was announced that he was to follow-up his fan love hit *House of 1000 Corpses* with a sequel to the *Captain Spaulding*-led feature, everyone held their breath in anticipation to what could be an even more out of control music-video inspired roller coaster of a film. On July 22, 2005 what we received instead was a very straightforward throwback to '70s horror that was so extremely opposite in style to his first film. A nearly knocked every Zombie film on their respective asses. *The Devil's Rejects* was a grind house esque western horror film that saw the Firefly clan on the run from the law. Classic rock and dirty brown color schemes smacked the screen in a way not seen in a LONG time and the cinema trained Zombie as a director that could accomplish cinematic feats they claimed he'd never achieve after the "loud and obnoxious" release of *Corpse*.

Budgeted at \$7 million, the film managed to pull a total of \$19.9 million at the box office, despite opening in a heavy summer time slot. While not amazing numbers, *Zombie's* fanbase is loyal and resulted in a number of *Rejects* themed merchandise, including action figures, lunch boxes, T-shirts, comic books and prop replicas. The ability to show the world the range he is capable of may be the biggest feat accomplished with the release of *Rejects*.

### The Suffering Begins Again

Just in time for Halloween 2005, the team that brought us *Saw* returned bringing us a new installment in suffering. Writers James Wan and Leigh Whannell returned, only this time Wan handled the reigns of the directors chair over to Darren Lynn Bousman. The film featured a new larger trio set-up by the *Jigsaw* killer with a twist - he is finally caught by the police force whom have been chasing him for so long. The problem is getting caught.



was part of his plans from the get-go. Donnie Wahlberg joins the cast, as a cop with a shady history who must solve the puzzle laid out before him or his own son will die. The movie played big time on the home-front set-up in the original film and the masses were ready for some more blood...and yes, there was blood! The \$4 million picture returned an even more impressive \$67 million just one year after its predecessor. One of the interesting notes about the sequel is that it bore the title in a long line of recycled poster artwork. The severed finger art (shown here) was thought to be too graphic and was replaced with a poster featuring the severed fingers up-close, and in this writer's mind, the updated poster was more graphic than the original. The MPAA has a way of doing that sometimes. Later posters (for Saw and other similar-themed films) had problems with graphic content or advertising art, such as a blood-drive poster (for Saw) that featured the red cross logo which legally had to be removed.

#### A Sub-Genre Nearly Slithers Away

At the beginning of 2005, horror fans everywhere seemed high on the release of James Gunn's latest film project. One in which he directed himself. After the success of the *Scorpy-Deo* films and *Dawn of the Dead*, James had the pick of the litter so to speak. He could choose any project he wanted and decided to go with one of his own in the form of *Slither*. A true throwback to 70s and 80s horror, the film starred Michael Rooker (Hector) as a man who becomes infected by an alien being. He kills and impregnates locals resulting in some-people's marinated corpses and others of apocalyptic space slugs. The movie was colorful and harkened back to the days of fun horror, but the fanbase noticed immediately its liking to past times and a small surge of backlash and the film (like the Tarantino style of collage filmmaking) James Gunn said about the project, "Taking things I like from other movies and putting them in one movie. I don't want to do it with every movie, but I did it with *Slither*. There are a lot of elements from other movies that are in *Slither* that I was inspired by. Especially, *The Blob*, *Invasion of the Body Snatchers* and *Soyuzdetfilm* which I grew up knowing as *They Came from Within*. Those movies inspired me a lot. There are other movies people think I ripped off that I had never seen in my life. I never saw *Resident Evil*. I have no clue what the *Antichrist* are and I never saw *Night of the Creeps* until after *Slither* was finished. But that was really small in comparison to what I dealt with on *Dawn of the Dead*." Even so, the movie was well liked by most who saw it. Unfortunately very few horror fans went to the theater that month, resulting in one of the most underperforming horror films of the last five years - the shocker being that the movie was really good! The \$15 million budgeted movie barely made half of its budget back at the box office. Hollywood payed too much attention to these numbers and a number of projects were pulled from schedules. productions were shut down and many an amok. Any film in development that remotely appeared similar to *Slither* was in trouble.

"It did much much better on DVD so the producers made their money back," Gunn adds about the financial struggle the film had. "For me I thought it was the movie I wanted to make. It was a great experience and the reviews I didn't expect at all. I didn't expect to get as good reviews we got. The eighth best reviewed movie of the year according to Rotten Tomatoes."

#### The Hills Have Eyes Bloodshot

Alexandra Aja worked first with his premiere horror attraction - *Halloween* - so it was an exciting announcement in 2005 that he was to take on the directing duties of the remake feature. *The Hills Have Eyes*. Based on the classic Wes Craven film. Hills focused on a group of vacationing family members who are stranded in the middle of a desert with no help within ear shot. Their problems increase when a group of ravaged mutant-creatures come down from the hills to pillage and kill. The family is forced to take offense and become as menacing as the killers in the mountains. A true classic, the film has been remade and ripped-off countless times since its release. So how was Alexandra going to top the original. It is one of the dozens of imitations?

He started off with KWB FX. Greg Nicotero and crew helped create a number of mutant designs that not only played off the original film's ideas - but bent them beyond recognition. The hittlers were now completely deformed, inasmuch that Michael Benaymin (the focus of the original film, whose freakish looks need no make-up) was considered too normal looking for the remake. In fact, he was linked as the gas station attendant (it is common etiquette to cast actors from the original films in their remakes), but for some reason pulled out of the movie prior to filming. The movie featured more mutants and more blood. Fans angered by the remake news quickly got excited to hear that Craven even thought the new movie went beyond the realm of good taste. Released on March 10th, 2006, the film



## JAMES GUNN

### DAWN OF THE DEAD • SLITHER

We sat down with James Gunn to discuss his involvement in this new gold of great horror, to find out how he got into the business and, to his own words, tell you the readers a little bit about his mother show passing *Scorpy-Deo* for theatrical release.

**Where'd you get into the business of filmmaking?**

James Gunn: I needed a job while I was in grad school and I got a job interview with Lloyd Kaufman, and actually thought I was going to be filing papers or something like that at Troma, but instead Lloyd offered me \$150 to write a screenplay idea he had called *Throne and Lullaby*. Then, I sorta went on to take over the whole production side of the movie which followed through from conception, all the way to the release of the movie, the marketing of it and just got a general education of what filmmaking was all about. I was actually on the set of *Troma* and *Lullaby* that I felt in touch with the process of making movies.

**NY:** You are currently listed as the writer of *Temer Flosser*, a movie that was released 20 years after you departed from the company. Tell us about that.

JG: I wrote a book called *All I Need to Know About Filmmaking I Learned from the Troma Avengers* for Troma. Then in the credits of *Temer Flosser*, Lloyd kindly said "Inspired by the book, *Slither* book, written by Lloyd Kaufman and James Gunn," so that's why I'm credited as a writer on the movie. In the same way Joseph Barbera is credited as a writer on *Scorpy-Deo* the movie.

**AM:** How did you go from Troma to Hollywood?

JG: While I was working for Troma, my goal was to get out of Troma. It was really far from place to work, but I worked very hard and did a lot of the creative work - basically, I didn't get my ego made and, I didn't get the attention that I thought I deserved. The script was involved with working for somebody else and creating material for somebody else. I quit and wrote four other screenplays before I wrote a movie entitled *The Specialist*. It helped me get attention in Hollywood, an agent, and a couple key figures read the script and told me under their wings and helped me get my first gigs, and that was *John Woo* (*Johnny the Vampire Slayer*) and *John Woo* (*John Woo*). Those two guys got me a job writing a pilot for Fox and Jay Leno me to write *Spy VS. Spy*.

**NY:** So how did you go from writing *Spy VS. Spy* to heading one of the classic horror films of all time, *Dawn of the Dead*?

JG: *Spy VS. Spy* went off to make *Mind the Piano*, so I was going to be some time before he made *Spy VS. Spy*, so Warner Bros. said "You know, we think you would be great for this franchise, so come up with an idea of what you would do for *Scorpy-Deo*, so I came up with *John Woo* (*John Woo*) (*The Office*) and some



# JAMES GUNN

## DAWN OF THE DEAD • SUTHER

up with a general idea of what the movie would be. We pitched it, sold it, and then set the wheels in motion.

Eric Newman was the first studio exec I met out here and we hit it off. He called me up one day and said, "Listen, I think I can get the rights to *Dawn of the Dead*. I will do this. If you agree to write it, I will kick right there on the spot which I never do. The only thing that happened to catch me when I had a little bit of space to write, and when he sent the film, I could just see how the movie could be executed and I was a huge huge fan of the original movie. I had the movie poster in my room all throughout high school. I saw how I could tell the story again. So it is a new different way that would be protective of the original's integrity. Up until *Dawn of the Dead*, there hadn't really been a zombie movie that was a pop hit. They were all cult hits. I thought it was time for a zombie movie to be a hit with general audiences. I was hooked. I wrote it and it was probably the most fun script I ever wrote.

**MR:** Do you feel awkward being this big name horror director now, yet having also been the *Steady-Dog* guy?

**JG:** Yeah, but I'm glad I did *Steady-Dog*. People can give me all the shit they want about it, but I can do anything I want now because of *Steady-Dog*. When I moved to LA, I was finally being off of my *Discover* card. I was taking money off the card to eat with and I was being out of Jamie Kennedy's guest house. That was money, and then I was able to get a couple gigs that made me financially comfortable for the rest of my life.

**MR:** So following *Dawn* - *SutHER* was your next big project.

**JG:** *Dawn of the Dead* came out and was number one. Then *Steady-Dog*. The same out the next weekend and was number one. I think I had my eye on it to do whatever I wanted, because I had two movies come out in a row that were big hits. In two completely different genres. I was getting multi-million dollars to do projects and I said, "No, that's not what I want. I just down and write *SutHER*."

**MR:** Can you tell us a little about your next project?

**JG:** I'm not at *SutHER* to say. We are filming the final right now. I went out and wrote a screenplay of the movie I wanted to make and went around to find who would give me the most money to make it, to give the production the most budget. We are finishing *Lower* and I am very excited. It will be late-2008.

**RVF:** What is the best "shit" horror moment of all time?

**JG:** I would say that seeing the trailer for *Silence* when I was a very young child, freaked me the fuck out. With the head explosion. I thought that was the most awesome movie. As far as *Something Wicked* goes, I thought *Silence* rocked. I don't think it's a very good movie in comparison to his other films, but that moment was just amazing and hard to beat.



only cost \$14 million, yet went on to make over \$41 million during its theatrical run. A sequel was instantly greenlit and set for release just a year after the success of the first film. Costing just \$15 million itself, the sequel failed to pull the same numbers as the original (mostly blamed on a fly advertising campaign) but it did break even, resulting in over \$20 million at the box office during its minimal theatrical run.

### Wary Traveler - Enter the Hostel

After the opening weekend of *Hostel* to theaters, the president of box-office tracker Exhibitor Relations, Paul Dergarabedian said this about the film and the horror genre in general: "The track record of horror films tells you maybe Hollywood should just release horror movies to be successful. I can't think of a more consistently performing genre at the box office." This writer smiled when I read that and I just further cemented Eli Roth as a leader in today's movie. Following his flesh-eating gore flick *Cabin Fever*, Eli took inspiration from a website he was stuck in on where people could pay to kill another human being. Real or not, the website did a number on Eli's psyche and *Hostel* couldn't be made any lesser. *Cabin Fever* had led to Eli's name being a hopeful director for dozens of films in Hollywood. After four years of declining projects after project, Quentin Tarantino had convinced Eli to move forward on this "low-budget" tale about two friends vacationing in Europe. When they are cornered into visiting a hostel outside of their comfort zone, they are brought to an "abandoned" building where rich businessmen pay handsomely to dismember, torture and kill their fellow-men. The movie spawned what is sadly referred to as "torture porn" but more accurately described as the opposite of the torture-gore flick. The movie scored nearly \$20 million in its first weekend at the boxoffice, pulling over \$47 million by the end of its run, in the US alone. On top of an impressive run on home video, the film spawned a multi merchandise push (mainly in Japan) and miraculously led to a sequel being greenlit. Unlike *Cabin Fever*, however, Eli jumped at the chance to make a *Hostel* sequel - which was already set to be released just a year after the original's theatrical release.

### Descent Into Madness

Following *Dog Soldiers*, a movie mostly starring men who must overcome a sinister adversary, Neil Marshall decided to give the other sex a shot in the arms as a group of adventure-seekers go caving only to find themselves trapped in an uncharted system with a way of surviving help while a group of underground mutants slowly pick off the crew, one by one. The *Descent* was touted from the company that brought you *Saw* and *Hostel* and thus created quite a buzz for theater-goers who saw said advertising campaign.



quite a buzz for theater-goers who saw said advertising campaign. This writer remembers fondly hearing a group of teens geeking out at the thought of a new movie from the guys who made *Saw* and *Hostel*. Ignorance is bliss and it worked out for *Descent*, considering the film was a foreign acquisition, the movie was released in August 2006 and eventually pulled in an estimated \$20 million, far beyond the film's budget. The movie also has the pleasure of concealing Neil Marshall's name in the new line of successful horror directors. He follows *The Descent* in 2008 with a virus-horror thriller entitled *Dead Snow* in which a virus attacks the world and the survivors build a wall to protect themselves from the plague. Thirty years later, the virus outbreak occurs again.

### Suffering - You Haven't Seen Anything Yet

The third *Saw* film provided fans a classic, of sorts, in the form of a story that revolved around every character and event that occurred in the previous two films. While the third film is a stand-alone, an I'm to be remembered, it actually enhanced the quality of the two previous efforts, giving us clues into the how and why of the Jigsaw killer and his apprentice. Plot holes are fixed and confusion is laid to rest. Fans must have enjoyed it because the film managed to do another \$60 million for Utopia during the October holiday season. Check out the rare poster for the film in which star Tobin Bell actually gave his blood to be mixed with the red ink on the poster art. The poster sold out instantly when made available as an online exclusive.

### Shhhhhhhhh Or Else

The 2007 release of *Dead Silence* was supposed to test the drawing power of Sex director James Wan, with his first film outside of the *Jigsaw*-starring franchise. What it did, however, was give genre fans another example of this year's lackluster performance of R-rated horror at the boxoffice. Released in March, the movie was one of a dozen horror flicks to see rapid release to the boxoffice. Following *The Macher* and *Zodiac*, it became very apparent at the beginning of 07 that horror was going to have some big hitches to jump (both mentioned films failed to even break their budget during their respective runs). Opening to just \$7 million, the movie featured a slew of scary dolls and a ghost story about a ventriloquist named Mary Shaw who was murdered in the town she now haunts.





#### Enter the Grindhouse

While Quentin Tarantino and Robert Rodriguez are often connected to the new names in horror, they are more of a pop-cultural pairing of iconic filmmakers. The fact that their paths have crossed on occasion in the horror industry only helped their inclusion into this new wave of horror. In April of 2007, *Grindhouse* was released to critical praise. The double-feature aspect of the film was a throwback to the classic drive-in and grind house theaters of the '70s. The duo directed a pair of movies, both horror in nature which hoped to shock the nation. It sadly failed. A film could be written on why *Grindhouse* failed at the box office and *HorrorHound* staffers have been asked a hundred times over why? Why did

and hidden away from the world. Laurie Stodie is found by brother Michael Myers. The film was hyped well enough (even appearing on the cover of *Entertainment Weekly*) but the masses were not impressed with the final result. This coming from a lot of underwhelming sequels already in the bag. To make things worse, Myers goes to his head in his new-style by rapper Busta Rhymes in the horror *Final Halloween: Resurrection* (2002). Busta may have single-handedly stifled the blow when the remake was finally greenlit (following a short-lived battle to attempt a horror movie team-up featuring Myers and Halloween's Patrick Sussle in *Halloween*). In a smart move, Dimension had acquired Rob Zombie as the writer/director for the remake that the fans didn't ask for. After years of professed love and dedication to the genre,



Zombie had wasted off more complaints than imagination and the masses quickly accepted and anticipated the return of Myers. The celebration was quickly halted with persistent trash-talking from the internet, based on a script for the film that had circulated. Animal kingdom misanthropism Myers using a gay and women surrounding the look of the new mask and jumpcut were key factors in the fan-segued complaints. Rumors that the script was being rewritten the comic music was being trashed, casting of the genre-explorer Tyler Mane and a date push to August 31st only fueled the fire. That is until the first official trailer for the film hit theaters in late March. Myers looked like an unstoppable monster. He looks scarier than ever, and in a couple quick flashes we knew two things. The movie was over-to-present and Myers looks to have potential to look more scary than the last five sequels combined. We find out on August 31st.

#### Four Bares And Your Dead

The *Jigsaw* killer may be dead, but that doesn't mean the film franchise is. Since the last three films scored a combined box office total of \$215 million, the idea of putting the series to rest could be compared to cutting sharp glass. It doesn't make a lot of sense. What do we know about the sequel which is set to premiere October 25th? Darren Lynn Bousman is back in the director's chair while James Wan and Leigh Whannell are out, and Tobin Bell (*Jigsaw*) WILL return. At what capacity you ask? The film is rumored to include plenty of flashbacks all relating to a trap which was setup prior to the last film. Angus MacLachlan is also rumored to return as the tortured Jeff who is still trapped within *Jigsaw*'s sinister plan.

#### Don't Look Into the Mirrors

Kiefer Sutherland helps Alexandre Aron go mainstream with this new horror film about a mall security guard who uncovers a mystery involving a mirror within a department store that somehow makes those who look into it go mad. Currently filming, the movie should be released in 2008. Prior to this *Alps* mentions leaving the genre for awhile. Close call.

#### The Phone is for You

Stephen King is the master of horror that is for sure. So what excitement it is to find out that Eli Roth has been attached as the director of the most talked about book the horror maestro has written in years? Due in theaters next year (tentatively), the story involves a virus that is spread across the world via a cellular signal called out in *Texters*. Anyone who answers the call becomes a "zombie" and this story of global proportions is easily the largest scale horror film Eli could land! 🍷

It left? Two movies for the price of one - two of the hottest directors with the hottest women and in the hottest genre of film this side of CGI ad features... The only reasoning we can muster? Poor marketing and the honest mistake of opening a 3-hour plus R-rated film on Easter weekend. Zach Snyder produced a mega-bloodbath R-rated smash in 300 earlier this year... so simply in leaving poor marketing is our answer. But the buzz! On the buzz! *Covers on Rolling Stone, Entertainment Weekly*. *Mo'ed* and even *HorrorHound* the coverage was massive - and who benefited the most? Definitely not the Weinsteins or Tarantino/Rodriguez... but the true horror masterpieces themselves. Rob Zombie, Edgar Wright and Eli Roth (in particular) received an amazing amount of press for his mock-trailer called *Thanksgiving* in case you missed it. *Grindhouse* featured a slew of mock-inners produced for fun and admiration for the film-style and time. *Thanksgiving* was a throwback to holiday-massacre films in the vein of *My Bloody Valentine*, *Black Christmas* and *Halloween*. It was an inspiring trailer that easily reminded everyone why the horror industry is so cool - and why Eli has been crowned the master of today's horror.

#### And Eli Shows Us to Our Room Once Again

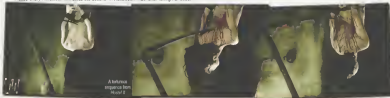
*Hostel 2* had an amazing advertising campaign with a naggy German voice informing us the viewer, of the value American women have over Mexican or Canadian lives. At least for the elite hunting club that revolves around the *Hostel*. Eli Roth opted to helm the sequel to last year's hit film, and in the process created something possibly more shocking and definitely more controversial. The film no longer features a grouping of cockmolding male youths looking for sex. Instead a number of innocent women are kidnapped and tortured in what is sure to go down as one of the sickest displays of film in the past five years. Considering our lat-throughout the article - that means a lot. The film opened on June 8th and unfortunately we were forced to go to press before the release. Was the movie a success? Opening against *Conan* (I think we hope so). Rumors of backing down have leaked prior to the film's release which may have caused some problems and the theatrical poster game of lag involving a gross image of beef, a naked woman and a hybrid of the two were but a couple of the interesting notes pertaining to the film before release.

#### A Zombie Halloween

More than any other horror film, *Halloween* is held with such high esteem that the very thought of remaking the film would send the industry into a whithered. Dimension had a low-level of success after James Lee Curtis returned to film a Myers starring sequel that dismissed every *Halloween* film since the second. In *Halloween: H20* after leaving her death



Rob is the focus of the 'Hostel' sequel.



A intense response from 'Hostel 2'

## CULT CLASSICS

NECA revealed plans to present another roll of Famine series of Cult Classics for release this Fall. A smaller-run series of figures, based on some of the past best sellers and exclusives - this second wave of releases features a single-carded release of Leatherface from *Chain Saw*. Beginning a zombie Ed retooled from the *Shaun of the Dead* 2-pack, and two new versions of the *Jigsaw* killer - one featuring a newly sculpted head and the other featuring the rarely seen cloak.



Early the rollout from the sun. Zombie Ed was initially planned for the Winchester 2-pack (thanks to an alternate head). The move to make Ed a single figure release allowed for a new body part-up as well as chair accessories and a new base!

Are you a Cult Classics completist? Outside of horror fare, such as the 18" scaled Hannibal Lecter, the 7" scaled Hannibal version 2 and the *Shaun of the Dead* Winchester 2-pack (all shown here), you can also pick up non-horror movie figures. The *Gollum* King from *Labyrinth* is currently available and features the Cult Classics banner and *Reservoir Dogs* hit stores soon, also officially part of the Cult Classics line.



On August 31st, fans of Michael Myers will get a chance to see the bogeyman return to the big screen thanks to Rob Zombie. But before that - NECA Toys will unleash their best assortment of Cult Classic figures. In this week you will get the first official Zombie-inspired Myers figure from Halloween as well as the long-anticipated duo of Michael and David from The Lost Boys. The two figures will feature an assortment of accessories and bases as well as venet vampire heads. One of the most requested figures in honor the first shot of vampire-David is shown at the right: S-Mat Ash (Army of Darkness) like, but the assortment. Myers also comes with a tombstone base (shown below) and venet head!

Sleep all day. Party all night. Never grow old. Never die.  
It's fun to be a vampire.



HORROROUND  
EXCLUSIVE

THE  
LOST BOYS



UNIVERSAL MONSTERS

As mentioned in a previous article pertaining to the Universal Monsters, I am sure that the company's fans have been dying to see these iconic characters. Toy Island has partnered with a six action figure series complete with a sub-figure 'Monsters' prominently seen in the Marvel Legends action figure line. While these figures will not be widely available at retail outlets, they can be acquired for trade shows. It is a real thrill of \$24.99 a piece. It is possible to purchase a complete set of the six figures, but only one will be

## SIDESHOW COLLECTIBLES

Usually full of new announcements, especially in the world of horror, Sideshow Collectibles has been very conservative as of late, on all aspects of their company releases. Considering the licenses under their belt (*Lord of the Rings*, *Star Wars*, *Mars*), and you would think more space in *HorrorHound* could be dedicated to their new announcements. Especially in a quarterly publication. Sadly, the biggest news from the company is the last three months series in the form of a quarter scale Ash figure from *Army of Darkness*. The figure retails for \$250 with an exclusive version paired with the *Halloween* accessory (shown below). On top of this, new mini-bust featuring Arnold Schwarzenegger's *Bonnie* (with removable glasses) from *Terminator 2*, and the *Hot Toys* *Iron Man* *Power Loader* *Allen* model which made for \$250. One of the few San Diego Comic-Con exclusives were revealed in the form of *Silenced* S&D the Corporate Spokesman from the *Company*-exclusive anime line *The Dead*.

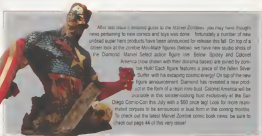


## SILVER SCREAM TOYS

It seems as though production of horror movie action figures have slowed down in recent months. Most likely thanks to the onslaught of big-budget blockbuster film toys like *Platoon* or *Star Wars*. *Spider-Man* and *Harry Potter* bring dead space. But a new toy company is planning on entering the market with one goal in mind: horror, cult and niche like toys! Allen Duncan, founder of Silver Scream Toys, has recently revealed plans to bring a number of licensed figures to the marketplace, from such films as *The Province*, *Sales from the Crypt*, *Day of the Dead*, *Revenge of the Mummy* and *Night of the Creeper* (in the form of a *Tom Atkins vs. Zombie* box set). The first series is tentatively planned to be released early '08 with a four-figure assortment (*The Cryptkeeper*, *Dr. Tongue*, *Shi Kasegi*, the *Province* and the *Night of the Creeper* box set). These figures are said to be already in development and could be seen by the public as early as July. If true, this could be a huge win for the horror industry, as *McFarlane Toys* abandoned *Movie Maniacs* line and the consistently-delayed *SOTA Toys* *Now Playing* line has left a large void in the collections of *HorrorHound* worldwide. Although the licenses planned for Silver Scream aren't the highest of quality and may find difficulty making their way to certain retail markets, Allen assures that his check book is open and he is prepared to brose a little money to ensure the figures he wants to see produced get their shot at market. Expect more figures from the *Day of the Dead* license to follow into series two if this first assortment is a hit with fans. But and Dr. Logan anyone? Check out next issue for any further information we can bring you, including images, and hopefully - look for these figures online and at specialty market retail stores next year!







After last issue's detailed guide to the Marvel Zombies, you may have thought news pertaining to new comics and toys was done. Fortunately a number of new undead super hero products have been announced for release this fall. On top of a closer look at the zombie Mini-Kluge figures (below), we have new studio shots of the Diamond Select action figure line. Below: Spidey and Colonel America (now shown with their dorma based) are joined by zombie Hulk! Each figure features a piece of the fallen Silver Surfer with his escaping cosmic energy! On top of the new figure announcement, Diamond has revealed a new product in the form of a resin mini-bust. Colonel America will be available at the summer-coming but exclusively at the San Diego Comic-Con this July with a \$60 price tag! Look for more re-animated corpses to be announced in bust form in the coming months. To check out the latest Marvel Zombie comic book news, be sure to check out page 44 of this very issue!



## MARVEL ZOMBIES



## horror at HALLMARK

There's right, Hallmark, a store usually associated with brightly wrapped and kind ones closer together has gone horror. Well not really, there is still some need for those poorly wrapped, Sweated Day and Anniversary cards right? What if your loved one is a Horrorhead? You can not really expect them to get too excited about a happy go lucky greeting card with hearts or flowers printed on it right? You need something a little darker and maybe a bit more topical as that. Look no further as Hallmark offers a line of cards with an horror and thriller theme along in aid. These birthday cards to be exact, each feature the iconic of *Frankenstein*, *The Mummy*, *The Bride* and *The Twilight Zone*. These cards demand the reader's full attention as they have a special surprise hidden inside. When the recipient opens the card they will be greeted by a series of horrible about faces. The *Bride* card plays the classic theme of the film complete with Groom for the Frankenstein monster. The *Mummy* is more playful and is the gothic with Herman dressing one of his trademark tiger costumes. The *Bride* is the best as it offers up a real scare (rightly accompanied for those afraid of birds as the card emits the sound of birds attacking). The *Twilight Zone* (surprise) plays the eerie classic theme song that runs much longer than the other cards do. Other horror-themed cards available and not shown include *King Kong* and *Beetlejuice*. These cards should be available at your local Hallmark Gold Crown Store or get these online free shipping.



# hollywood ZOMBIES

Topps Trading Cards have a history of slot and entertaining collectible card releases, from the clever Wacky Packages to the disturbingly funny Mars Attacks! This July, the right returns thanks to this new series entitled **Hollywood Zombies**. Making the biggest jumps in Hollywood (The Olsen

Twins, Tom Cruise, Michael Jackson), Topps offers one of the biggest trends in cinema: The zombie film. Kudos



After last issue in which we revealed the final line-up in the fourth Now Playing assortment, we are finally able to unveil the final prototype photos of said line. A new Killer Klown from Outer Space in Anubis Warrior (from The Mummy series) Leprechaun and the box set 2-pack featuring Zombie-Jack and Wolf from An American Werewolf in London makes up the series which is set for release this fall.

Universal Productions unveiled a number of Gamera (you know it's ready for display in your collection). The newest being the 1955 pre-printed figure of "Devil" from the 1958 classic *It Conquered the World* which comes complete with a 1:1 scale flying hand control unit, a base and an optional name plate! Limited to a production run of only 200 pieces. Still available is the "Angry Red Spider" inspired by the Cold War American science fiction film *Angry Red Planet*. The piece is limited to 150 resin kits. Look for the Invasion of the Saucer-Men piece to follow. Visit [www.ultrafineproductions.com](http://www.ultrafineproductions.com) for more info! Their past creation - The Trigon is currently sold-out!



Kat does not come pre-painted

# POLTERGEIST

Retrospective

## BACK FROM THE OTHER SIDE

Before the release of *Poltergeist* over the summer of 1982, most Hollywood ghost stories were situated at the heart of a haunted manor house, a spooky castle or a run down building — featuring special effects that were either too primitive to be taken seriously or leaving out the visual scares all together and relying on the audience's own imagination to determine that the creaking noise on the steps meant bad news for the protagonists. Seeking to break the mold and propel the Hollywood haunting movie into the epitome, writer-producer Steven Spielberg took the special effects laden spooks and spectres out of the Transylvanian never-lands that they were accustomed to, and dropped them on the door step of your typical suburban American family, suggesting the potential of the horror that lurks in homes of each and every one of us.

### Making a Ghost Story:

The conception of *Poltergeist* took place shortly after Spielberg completed work on *Raiders of the Lost Ark* in the spring of 1981. While the proposal of a haunted house story had been on the cards for the director for quite a while, Spielberg was now able to write a screenplay based his idea and immediately sell the project to MGM, expressing his intention to direct the film right away. However, due to a contractual obligation to Universal Pictures, Spielberg was unable to take the reigns of *Poltergeist* as he was already set to direct a family feature called *ET - The Extra Terrestrial*. Instead, opting to be a line producer (a position he wasn't forbidden from), Tobe Hooper (*The Texas Chainsaw Massacre* and *Fun House*)

film was a key magnet for fans of the film, as the behind-the-scenes features clearly showed Spielberg as the brain behind every aspect, practically hiding Hooper in



the background like a naughty child on a time out. Despite alignment over who was in command (more on that later), the film was to feature a series of events that were created to convince an audience that this could occur in their own home — utilizing some brightly lit, top of the line effects courtesy of Richard Edlund and Dennis Muren at Industrial Light & Magic. "In your usual ghost stories you have your haunted mansion, creaking doors, strange sounds, that sort of thing," Producer Frank Marshall said of the film, "We wanted our setting to be very normal. Steven set the story in a very normal, every day situation."

In the story the young Freeling family begin to see strange events such as moving furniture, lights and sounds. One night a violent occurrence distracts the family from their youngest daughter, and in the midst of the chaos, she disappears into a spirit world that dwells within the home. The family must stay together and try to rescue their daughter before she is lost in the spirit world forever. "In ghost stories usually people see ghosts," says Spielberg, "and when they do see ghosts they see three dimensional and they are real people. I felt this was a real golden opportunity to do a spirit for the first time." It is these ghosts that while do not hold a lasting presence on screen, are one of the most memorable aspects of the film.

### The Live-In Family:

To star as the focal Freeling family, Spielberg wanted a down-to-earth realistic grouping of actors. The pivotal role of mother Diane Freeling went to JoBeth Williams (known for her work in *Kramer VS. Kramer*). Having a past working relationship with Craig T. Nelson (whom was cast as the father, Steve), the parental fig-



The Freeling family

was brought on board, as the official director on the project.

After a script rewrite by Mark Victor and Michael Grais, production began on the movie over the summer of 1981, however, it was not long before severe confusion set in over who was truly in charge of the film. While Tobe Hooper sat behind the camera, and took charge of the mechanics of shooting a scene, Spielberg seemed to be completely controlling over all matters in the film, from the production (including sets and casting) to the effects (overseeing most all ghostly envisions). This led to a very mixed set of judgments over who truly directed the film. One of the early production features produced for the

Freeling family, Spielberg wanted a down-to-earth realistic grouping of actors. The pivotal role of mother Diane Freeling went to JoBeth Williams (known for her work in *Kramer VS. Kramer*). Having a past working relationship with Craig T. Nelson (whom was cast as the father, Steve), the parental figures were put into place. Oliver Robins (as young Robbie) and Dominique Danne (as eldest child Dana) were brought in, however, the task of casting the youngest child, Carol Anne, proved to be the most crucial. Overly-reported young Drew Barrymore was originally looked upon as a potential for the role but was later discarded (and concurrently cast in the other Spielberg production - *ET*). Heather O'Rourke was found by chance by the "line-producer", Spielberg and was given a shot at the part. The young five-year-old was cast after completely charming Spielberg with her ability to read and follow instructions.

The film was shot in Simi Valley, California (check out our Horror's



Poltergeist: A scene from the movie

# POLTERGEIST: 25 Years

Hallowed Grounds article in issue four for a detailed look at the filming locations of the movie) in what could be described as a normal suburban neighborhood. One that could be in any city around the nation. "This [movie was] based on the lifestyle I'm familiar with," Steven Spielberg said of the location in a past interview with the inspirational director. "Growing up in suburban Phoenix, Arizona, in tract homes, with outcousers and two-car garages. This suburban lifestyle breeds a certain kind of individual."

The family had to endure a series of effects that were being invented as the filming commenced. Rotating rooms, closets that sucked everything in the room through their door, creatures coming from the very cracks in the houses, and the house itself. A finale saw the building crumble into nothingness. A sight homaged in dozens of films and television programs since. One of the most frightening sequences, however, dealt with Joliet's character falling into a unfinished swimming pool, in which corpses arose and causing this particular writer nightmares for years to come.

The pool sequence was shot in the MGM sound stage and featured a number of lighting fixtures which resulted in a major scare by the lead actress. Electricity plus water equals a wrap on the

film. Spielberg opted to stand in the pool during filming to assure the actress, if she goes, he goes. The sequence was shot without incident.

## And the Director is:

Another sequence which spawned many nightmares involved the melting face, and is a prime example of Spielberg's involvement in the film. A late producer or not, the hands ripping flesh from bone was that of the Jewish-director. Craig Reardon even went on record of mentioning approved effects for the film being redubbed by Steven. Such incidents evolved into Craig consistently looking for Steven's approval. The

original advertising campaign didn't help matters, as Spielberg's name was shown

first and larger than any other cast and crew member, including Tobe Hooper. This led to a lawsuit from Hooper's camp. A full-page ad in Variety was placed by Spielberg explaining the unfortunate ad campaign.



and excluding his exclamation in the work Hooper produced as the director of the film. Sadly, these incidents are the largest in the initiation of the long-running rumors and arguments over when truly led the film's production.

The film was finally released on June 4th, 1982, with a PG rating (after originally being tagged rated-R, the film was never recut with pull from Spielberg and MGM being the major reason behind the tamed-down rating). The film opened at around \$7 million which was huge for the time. A week later ET was released to theaters and nearly stopped Poltergeist's momentum altogether.

## Continuing Scores:

A sequel to the film was greenlit soon after the release of the original Poltergeist and Hooper/Spielberg wanted nothing to do with the continuation of the story. Writers Mark Victor and Michael Grais, however, were eager to come back to the material (even so much to be attached as producers). Luckily, the rest of the cast was brought on board for the returning film (thanks to an amazing financial offer). While Danne's absence was explained by her move away from the movie-family (note as this story later).

Brian Gibson was brought on board as the director after being told by a psychic that he would be brought onto the film. Jill Cook, Gibson's psychic

advisor, was brought onto the film to advise the movement of the production. Jill had contacted her involvement in the film so much that she even had a hand in casting Taylor, a Native American who was added to the film as a spiritual guide (played by Wil Sampson, One Flew Over the Cuckoo Nest). The studio was so impressed with her work, she was then asked to find the protagonist for the film: Eriq La Salle. Well, knows for

his theater work, Jill picked out Julian based on his name alone, on the reason that this would be his last film work and he needed it for closure in his soul. To play well



test, this role would help his acceptance and inevitability of his own death.

In the movie the Freeling family have moved on with their lives when the evil of their former home is





unleashed and in the form of one Reverend Kane (Bock), the evil comes back to claim Carol Anne. The family are helped by the returning Tangina and new spiritual guide, Taylor. The film is not as memorable as the original outside of three major points of interest. The tag line 'They're back' was instantly immortalized by the populace as iconic in cinema, the deranged role of Reverend Kane is still remembered to this day as one of the creepiest villains of any film, and the work of H.R. Giger was more apparent via the reveal of the Kane vomit monster in which Craig T. Nelson's character eats the worm from a liquor bottle and eventually pukes up a mutated monster that attacks the family. The film was seen as an unusual feature yet was released to earn a successful \$40 million at the boxoffice.

Poltergeist III was greenlit by MGM, which resulted in the return of only two original cast members: Heather O'Rourke and Zelda Rubinstein. This time helmed by Gary Sherman (*Wanted... Dead or Alive*), the film was to center around young Carol Anne and her uncle/aunt Patricia Wilson-Gardner (Nancy Allen) and Bruce (Tom Skerritt), plus cousin

Donna  
(played)

by Late-Pyrrh Boyle). The family changed as well as the setting: from suburbs to city (John Hancock Tower in Chicago). Heather had already been experiencing health problems before the film began filming. During the film's production Heather O'Rourke passed away and led to a series of rewrites which featured a stand-in for Heather's scenes and a completely rewritten ending. The film was panned by critics and audiences alike and swiftly destroyed any chances of a series continuation.

### The Charge

The cast of the film reported a number of odd occurrences in their lives during



the production of *Polltgeist*. The subject matter of the film seemed to be manifesting itself in the imaginations of the cast and crew, but it was the all-too-real life incidents that began to occur that helped lay the foundation in what eventually became the curse of *Polltgeist*. After the release of the film young Dominique Dunne was set to star in the TV series *Y*. She was dating chef John Sweeney during this time and unfortunately succumbed to his untimely temper. Sweeney had beaten Dominique during an argument which eventually led to the breakup of the couple during a rehearsal session at her home. Sweeney showed up resulting in another argument outside of her home. It was outside of his home that she was strangled by her ex-boyfriend. She eventually slipped into a coma succumbing to the wounds and declined dead four days after the attack when she was taken off life-support. John Sweeney faced murder charges, and found guilty of involuntary manslaughter and sentenced to six years (having only served two and a half). This death sparked the first usage of the term 'Polltgeist curse', as it became known.

The sequel to the film was rushed into production. The urban legend of the 'Poltergeist curse' was given amazing clout during the production of this sequel.



the filming (such as unknowingly erased film and broken equipment) were but a footnote in the production. The film looked as if filming was impossible. Special effects skeletons in the movie were of real deceased bodies and pointed upon as reasoning for such strange incidents and bad energy upon the set. Will Sampson performed an exorcism on the set of the film when these problems persisted to the point of complete frustration. It's reported that after the exorcism production began moving smoothly once again until the wrap of the film. Just a few months after the wrap, on September 17th, 1965, Julian Beck succumbed to cancer.

On June 3rd, 1957, the third cast member from the *Pullerger* series passed away. Will Sampson. Will passed away due to complications stemming from a heart and lung transplant.

During the production of *Pollergast III* accidents and strange occurrences began again. From screwy stunts resulting in injuries to more



Shown on opposite page: Poltergeist  
Poltergeist poster, Poltergeist II  
quad and original US lobby card set.  
Shown on this page: Poltergeist II  
poster, Poltergeist II quad, Poltergeist  
poster, Japanese Poltergeist I movie  
program and the original US lobby  
card set for Poltergeist II.

# POLTERGEIST: 25 Years



Left: Original vinyl soundtrack for *Poltergeist I* and *to Above: A sampling of home video releases from the US and UK featuring all three films in HD format.*

death... one of which forced a modification in the film - Zelda Rubinstein a mother passed away when the actress was shooting promotional photos (she felt her mother's death during the session). One particular stunt accident of note featured the exploding parking garage. The scene featured a moment that led to the parking garage of the Chicago building to catch fire, however, the firemen on set decided to run instead of put the fire out. With the shot saved, the incident cost the studio well over a million in damages. On the morning of Feb 1st, 1983, Heather O'Rourke had some complications swallowing and resulted in a sudden visit to the hospital. During this afternoon, Heather suffered cardiac arrest and died on the operating table at the age of twelve. She did not live to finish the film.

Cable channel E! has even presented a special two-hour True Hollywood Story on the curse of *Poltergeist*. Are the movies cursed? Is it an urban myth?

## Missing Scenes

Back in 1998 Topps attempted a thirty-scene series of horror trading cards depicting some of the biggest genre hits of the time. Fright Fables featured a number of *Poltergeist* and *Poltergeist II* cards, as seen below. Funny.



THE ORIGINAL SOUNDTRACK FOR POLTERGEIST I AND TO ABOVE: A SAMPLING OF HOME VIDEO RELEASES FROM THE US AND UK FEATURING ALL THREE FILMS IN HD FORMAT.

Carol Anne. We know this because there is enough evidence in the film to spell it out for the audience, but the movie was actually supposed to have a much clearer background. In the deleted story, Reverend Kane actually comes to Carol Anne through her dreams in a much more prominent role. One such dream sequence involved the Reverend pulling apart his chest, from

the muscle to organs, reaching in and removing his heart. "Touch my heart" he begged of Carol Anne only to have Taylor appear within the dream and save the young girl. How did Taylor know Kane and have the power to stop him?

At the end of the original film, Tangina proclaims the house clean just prior to it trying to tell the family one last chance before disappearing into a flash of light. In the sequel, Tangina does not trust herself anymore and becomes obsessed with

Cuesta Verde. She eventually gets in contact with Dr. Lesh from the University who begins an excavation of the Freeling's old lot. Finding a cave system and indian markings, Dr. Lesh eventually goes too far within the caves and enters "the other side" to never return. This shuts down the excavation and results in the site appearing as it does within the film. Tangina easily dies within the caves as well in meeting the spirit of Kane, but is saved by Taylor.

So who is Taylor and what are his connections to Kane? It turns out that Taylor's ancestors were part of the group that believed in Kane's theories and preachings in the 1800s. Before he looked the followers in a cave, to their death, Taylor's ancestors saw the evil in the Reverend's intentions and left the flock. The staff died against Kane at the end of the film was actually handed down from the generations of Taylor's family. This backstory was more likely never filmed (as was most of the deleted segments mentioned above or scenes not mentioned here) but can be read more thoroughly in the novel which was released in conjunction with the film. The same can be said about the first film. Both novels are based on initial scripts for the film and feature scenes excised for various reasons.

## Pop Culture

*Poltergeist* not only maintains itself as one of the greatest ghost stories of all



The original soundtrack for all three Poltergeist films. Also shown on this page: original movie novels and the official movie poster magazine.

**Quoteable Quotes:** "God is in His Holy Temple! Earthly thoughts be silent now!" Julian Beck (*Poltergeist II*)



Original US one-sheet for *Poltergeist: The Legacy*, *Poltergeist III* and *Legacy*

time, but one of the greatest films. You can often measure the popularity of a film by continual pop culture references or homages (and in some cases blatant rip-offs). *Poltergeist* has no shortage of these things and we thought it would be fun to focus a little attention to some of them.

The uber-popular Fox animated series *Family Guy* actually featured an entire episode dedicated to the Spielberg-produced film. Entitled *Poltergeist*, the fourth-season episode involves main-character Peter digging a foundation for his home theater in the backyard when he uncovers the remains of an Indian. Almost shot to mirror the film, the family is then haunted by the spirit of said Indian, as the youngest child Stewie has a conversation with a static television, is pulled into the "other side" through his closet and sees the house implode into itself. The episode actually features some of the exact score from *Poltergeist* and dialogue. Other fun moments pushed into this episode includes Peter scratching his face off (to reveal King of the Hill's Hank Hill) and child Chris being terrorized by a tree and a evil clown in his room (who bares a striking resemblance to Ronald McDonald). *Family Guy* is not the only cartoon to feature fun *Poltergeist* jokes, as both *The Simpsons*



and *South Park* have also poked fun at the film from time to time.

More recently Triune Studios released a film entitled *Poltergeist* featuring a haunted chicken shack. Like *Jaws* and *E.T.*, Spielberg's *Poltergeist* has cemented itself in film and pop culture history with examples of its deepened love and appreciation from moviegoers worldwide.

#### The Legacy

*Poltergeist* also had the pleasure of being one of those rare horror films which spawned its own charming television show. Less like the *Nightmare on Elm Street* series and more like the *Friday the 13th*, *Poltergeist: The Legacy* launched in 1995 had nothing to do with the characters or story from the initial film series. Originated on Showtime, the pay-cable channel, the story tells of the members of a secret society known as the Legacy. Charged with the duty of protecting mankind from the occult, the show shared no connection to the films outside of the name.

While the show featured no similarities to the film series, it did feature one important crossover in the form of "guest star" Zaida Rubenstein. The season one episode featured the title old lady as a new character further removing the series from the movies, however, the episode became one of the most talked about of the series (just to the WWE star Undertaker's fourth season guest starring the show cancelled after three seasons and then relaunched on the

So-Fi channel for one more year where movie fans first got a glimpse at the "spin-off". You can pick up the complete first season of the show on DVD now. The subsequent seasons are yet to be made available.

#### Anniversary

In a twist of events, or what could also be described as common sense, while we at *HorrorHound* worked on this new issue, it came to our attention that Warner had already begun work on an anniversary edition of *Poltergeist*. That's right! Due to stories this fall, look for a new special edition of *Poltergeist* filled with special features (of which have yet to be revealed to us) as well as a new widescreen transfer of the film! Following a trend (*Twins*, *Cherise Massacre 2*, *Re-Animator*, *Monster Squad*), the *HorrorHound* retrospective series somehow coincides with an amazing new DVD issue of a horror classic. So make sure once you finish this article, to get ready to pick up one of the greatest ghost stories ever told!

"Every fourth person you know has had an experience of some sort, a poltergeist or a ghost. You just have to ask around, you'll find out."

~ Steven Spielberg.



Shown above is a new one-sheet for a special scene in *Poltergeist II*. Also shown on this page are the original US one-sheet for *Poltergeist II* and the US poster for part II. The original one-sheet for the first and second *Poltergeist* films can be seen on the previous pages, including the one-sheet one-sheet for *Poltergeist* (see page 25).







Collection of  
Treehouse-themed  
East-Asian from Genies  
Saint Studios

Includes vinyl figures  
for David West, King  
Homer as Death and  
the Krusty Golf

form of a dream killer aka Freddy Krueger. His striped sweater and claws (in the form of his trusty rake) stalk each child in Springfield one by one in one of the few modern horror spoofs in the series. The final story in this year's episode featured one of the most talked about moments in Simpsons history: Homer went 3D and preheated our world. 3 Homer? Utilized 3D animation in this pre-Sink world, resulting in a number of Pastergast and Tinn jokes. Homer finds himself in an alternate dimension in which he accidentally destroys and is subsequently sucked into our real-world.

#### Treehouse Of Horror VII

In *The Thing* and *I*, it is revealed that Bart was born a siamese twin. Separated at birth, young brother Hugo was locked in the attic, awaiting his chance to reunite with his sibling. "The Genesess Tub" features Lisa accidentally creating a new world of life in a small dish utilizing her tooth, cola and a little static electricity. The small populous consider Lisa their god, while Bart is thought to be the devil. In "Crucian Kang" the Simpsons producers took a stab at the then-recent elections in which nobody seemed to care who became President. Alvin Kang and Kostas kidnap Bill Clinton and Bob Dole only to take over the world, but not before a good helping of political satire.

#### Treehouse Of Horror VIII

One of the funniest Treehouse episodes featured a spoof on *The Omega Man* (Charlton Heston) entitled "The HDinaga Man." The world is destroyed in a nuclear blast and Homer is the last man alive. Or is he? Skin-eating mutants attack and give us a delightful spoof of classic storytelling. Look for Will Smith to fill



Homer's shows in *I Am Legend* later this year (a new film based on the original story). "Fly VS. Fly" gave us the classic half-insect Bart character that has been merchandised more than its far share. A mop-up in a helicopter pod gives enough nods to both the original and modern *Fly* films to please anyone. "Early-Bake Coven" tells the history of Trick or Treat and Halloween as colonial times reveal the "horrors" ward of evil witches from eating young children.

Shown above are a selection of McFarlane Toys Treehouse-themed figures produced over the last year.

## EDITING THE SIMPSONS

While we decided to give you, the readers, a detailed guide to the television history of the Treehouse of Horror, we didn't think the same could be done justifying for the comic counterpart (we suggest you hit your local comic shop and bust down the latest issues!) Instead, we tracked down Bill McFarlane, editor of the long-running series, to get some detailed information about the comic book strategy from the horror world.

From creating the comic and writing, managing our marketing, editing the issue and has even drawn and painted issues as well as every cover... Bill is here to answer questions, provide references, or whatever the latest issues, while maintaining his love for the comics (and the readers) as possible. When you read the stories you can really tell that the writers and editors are having a blast and doing some of the best work of their careers, and it all starts with the editor.

**McFarlane:** You have worked on every one since its inception - correct?

**Bill McFarlane:** Yes, that's right. The initial story issue, and then a few of the stories myself as well. I've also drawn and/or painted all of the covers.

**AM:** In the midst of the comics released around '94-'95, where did you fit in having the annual Halloween episodes to comic?

**AM:** It was probably Steve Venno or Mark Greening. I seem to recall talking about it with Steve before he left Bongo at the end of the first year. We both felt it would be a lot of fun to take the Treehouse of Horror "imaginary story" concept that was established with the *Simpsons* TV show and do a comic book version. What I took over as editor. I want to remember that we had talked about it enough that I just went on the schedule.

**AM:** How does your thought in making the like a comedy, or more horror?

**Bill McFarlane:** We just followed the lead of the show and viewed it as a Halloween special. However, we have talked about doing a regular title but because on the secondary characters in their own stories and doing it "Treehouse style" with other art styles, it would be fun to do it as a regular title though. Come to think of it, I was talking to Matt a year or so ago and he brought up the idea of doing it more often. Who knows, maybe some day we will.

**AM:** The first issue features stories by the likes of Mike Malt and Jeff Smith - comic icons in their own rights. How was it decided to allow outside talent to handle the series?

**Bill McFarlane:** I think that came out of a desire to want to work with some of our favorite comic book creators, and a curiosity to see how they would handle the *Simpsons*. I recall that as we were starting to attend comic conventions as pros and meeting other creators, there were certain people that we closed with. They'd usually tell us that they were big fans of the *Simpsons*, so we naturally wanted to take advantage of that and ask if they'd like to do a story. The *Treehouse* format worked perfectly for this because it allowed those creators to run wild with their imaginations and really have a blast, but whatever they did would not affect continuity because, obviously, the *Treehouse* series are all imaginary. That way, in the editor, I could place lower restrictions on them. For example, I wouldn't have to call up a writer and say "No, this story, you can't show Marge chopping up Bart and painting a picture with his blood!" In fact, that sort of thing is to be expected in a *Treehouse* book... as long as it's funny.

**AM:** Have there ever been clashes with the TV series, as far as these go? Like a *Treehouse* story taking control before the TV show, or something?

**Bill McFarlane:** We've had some conflicting plots with the show in the past, but only one that I can think of involving *Treehouse* of Horror. Oddly, it was a story that we did in *Treehouse* Comics #8 that was a *Treehouse* horror parody. The story did a similar story years later on a *Treehouse* special. Odds probably should have been in our favor of *Treehouse* of Horror and not *Simpsons* Comics because it was pretty incredible, but I remember that we did it as sort of a companion piece to *The Amazing Colossal Man* from *Simpsons* Comics #1. That one was also an incredible odd story, as I guess we were really talking to a "Treehouse" style right from the start, but there have been other stories that we did that were unfortunately similar to those on the show. One was a story about Springfield being divided down the middle with a big wall. We had no idea that the show had an upcoming episode that was nearly identical. Our version came out



#### Treehouse Of Horror IX

Possibly the best Simpsons opening, the family rush home only to die one by one before entering the house. Inside on the couch, Freddy Krueger and Jason Voorhees are awaiting the family. Homer receives a hair transplant in 'Hair Toopas', in which the deceased criminal Snake's hair attempts to continue the character's killing spree, while on Homer's head! Many fans can claim homage in this story including 'Child's Play', 'Spooker and Body Bags', 'In the Terror of Tiny Toon!', a couple-up remote places Bart and Lisa in the television opposite 'Itchy and Scratchy'. The cartoon cautions them attempt to slaughter the children (pulled right from 'The Twilight Zone: The Movie' and also bears resemblance to some aspects of 'Shocker').

'Stanship Poppers' may be the most preposterous episode to date as Maggie is revealed to be the child of Allen Kang. This results in a stop at the Jerry Springer Show.

#### Treehouse Of Horror X

'I Know What You Ooddy-Iddly Did' features a werewolf Flanders who stalks Marge, after she accidentally runs left over with her car. The episode features a good chunk of 'I Know What You Did Last Summer' and 'The Mob' Men in 'Desperately Seeking Xena', Bart and Lisa receive super powers and take on 'The Collector' as he tries to kidnap Lucy Lawless (AKA, Xena). Possibly one of the most non-horror horror takes in the series, run: 'Life's a Glitch'. Then 'You Die' is a take off the Y2K scare in which the world finally comes to an end, thanks to Homer.

#### Treehouse Of Horror XI

Opening with a clever homage to 'The Munsters', this episode begins with 'G-G-Ghost, D-D-Dead'. A half-assed imitation of the Bill Cosby film 'Ghost Dad', Homer dies and comes back for 24 hours in hopes of doing one good deed. 'Scary Tales Can Come True' is a not-so-funny take off the Hansel and Gretel tale, while 'The Night of the Dolphin' parodies Alfred Hitchcock's 'The Birds' only with Dolphins. That pretty much sums this one up.

#### Treehouse Of Horror XII

Homer is cursed in 'Hex and the City' and proceeds to find a



Leprechaun to help and his bad luck (and fans everywhere are confused and angered). 'House of Whacks' is a fun ode to 2001's 'A Space Odyssey' as the Simpsons get a new home with a mind of its own. 'Wiz Kids' may be the bastard step-child of all Halloween episodes as it pokes fun at Harry Potter.

#### Treehouse Of Horror XIII

'Send in the Clones' is an odd choice for the show as it spoofs the Michael Keaton bomb 'Multiplicity'. 'The Night to Creep and Scare Harms' shows Lisa helping to rid the world of guns, only to have the corpses of Billy the Kid, Frank James, Jesse James, The Sundance Kid and Kaiser Wilhelm rise from their graves to create havoc. In 'The Island of Dr. Hibbert', the Simpson family are turned into animals (obviously a take off the Dr. Moreau novel by H.G. Wells).

#### Treehouse Of Horror XIV

In a humorous move, 'Resiper Madness' is a story deal to television by Family Guy as Homer kills the Green Ranger and must take his place as death (a extremely similar story appeared in Family Guy season 2, in which Death is murdered and the main character, Peter, takes the reigns, although both are fitting to the story). On a Pale Homer, by Piers Anthony which was also a 'Twilight Zone' episode) in 'Frankenstein', Dr. Frank reanimates his father so that he may attend a cemetery and bares little resemblance or amusement toward the 'Frankenstein' story. 'Stop the World, I Want to Go Off' is the part of the episode as Bart and Milhouse (in a parody of the 'Twilight Zone' episode 'A Kind of Stoppwatch') stops time one too many times and results in the two being the only moving humans in the world for fifteen years (the time it takes them to restore time).

#### Treehouse Of Horror XV

'The Red Zone' parodies the Stephen King story 'The Dead Zone', in which Ned sees a bleak future. 'Four Beheadings and a Funeral' is a take-off of the true-crimes of Jack the Ripper (and pokes fun at 'From Hell'). 'In the Belly of the Beast' spoofs 'Fantasy



A number of toys produced by Playmates a few years back as well as a Sideshow Toys Collector box and a series of bobble figures and keychains based on the darker side of Springfield.

Myke [a non-horror film] in the end, this episode goes down in history as one of the worst Halloween romps

#### Treehouse Of Horror XIV

Yet another non-horror segment, 'B I' Bantfool Intelligence homages the Spielberg feature A.I. as Bart is traded in for a robotic son. The episode features an *Exorcist* spoof near the end, however as Homer awakens [the story is a dream] and is possessed by the devil. Survival of the Fittest is based on The Most Dangerous Game and follows Mr. Burns as he attempts to hunt and kill most of the men from Springfield. I've Grown a Costume on Your Face - a supposed ode to The Maskz from The Twilight Zone, but more likely to 'Halloween' from Buffy the Vampire Slayer, a witch curses the towns people into becoming their respective Halloween costumes (i.e. Dr. Hibbert dressed as a vampire becomes a flying blood-sucker)

#### Treehouse Of Horror XVII

The episode begins with a funny spoof of the Tales from the Crypt television series opening and leads into 'Mantled in the Blob'. The Blob spoof sees Homer eating a maskmallow-eque goo from space that turns him into a human-eating monster. You Gotta Know When to Cower is a misleading (yet unfunny) take on the Golden story, in which Bart uses the giant to do his evil deeds. 'The Day the Earth Looked Stupid' plays on the radio broadcast by Orson Welles in which Springfield believes a predicted alien invasion only to discover a real one later in the episode (aka War of the Monsters)



four weeks before the TV version and it costed some twelvek, from that on we asked Fox to give us a list of plots for each season, so we could stay away from those ideas and avoid the embarrassment.

**HM:** The first issue featured what we like to call "horror" Simpsons art. Why was the style chosen to reflect such interpretation otherwise?

**BM:** Actually, the first three issues have "no reader" art with only the writing done by guest creators. The reason is that in the beginning we felt that the comics should cost as much as possible like the TV show. So when we started asking guests to work on Treehouse of Horror, we only invited them to write, whether they were artists or not. Then in the fourth issue, I asked Gail Dorman if she'd like to do a plug-in. Gail was very keen on doing it, and he wanted to draw it ourselves. He came from animation, so he asked for comic credits on all the characters and was very concerned about drawing them correctly. I approached that, but I also started thinking that if Gail Dorman knew his line, they'd want to see what The Simpsons look like as drawn by Gail Dorman. I mean, they're Gail Dorman for myself and that's what I'd like to see. So I took a chance and told him that I wanted him to draw it however he'd like, but I emphasized that the time will want to see his style come through. I don't really know how Matt would react, and anyone else involved in The Simpsons empire would complain, but I took a chance. The result was phenomenal and everybody loved it, especially Matt. So that opened the floodgates and gave me the courage to invite artists as well as writers and watercolorists, and just let them go nuts. Matt's only concern was that the characters retain the huggy eyes and smiles that are essential to their design. So issue #5 has one story that was written by Jill Thompson, but drawn in the traditional style. The other two were by Sergio Aragones and Doug Tenenbaum with their own distinct art styles. That issue was a big hit as well [in fact, it won a Eisner Award], so from then on we got really crazy with the art.

**HM:** What is a normal process in beginning to work on the Halloween special?

**BM:** The first step is figuring out who we want to invite to do stories, and then contacting them. In the past, we've made contacts with artists and writers at conventions like Wonder-Con and Comic-Con. Then we let them pitch ideas. They're pretty much free to be whatever they want, as long as it fits in character for the Treehouse of Horror version of The Simpsons. Or if they come up with something that's already been done, I'll ask for an alternate idea. Other than that, we just give them a deadline and wait for the magic to happen. And then call every one and then to contact them of what the magic is due.

**HM:** Do you ever feel competitive with the TV version of Treehouse?

**BM:** No. Well, not any more than I normally do with the regular episodes of the show. There's always a healthy dose of competition involved in doing the comics because the show sets the bar very high. Fans who pick up the comic expect it to replicate a TV episode to a certain extent, but we're handicapped from the start because we don't have the luxury of music, animation, sound effects, the acting that the voice artists add, etc. We're sort of the radio competing with TV in the 1950s. Comics require a little imagination from the reader. That's another reason why I like having diverse talents and letting them do their own style for Treehouse stories. It's a way of offering the reader something they can't get from the TV show.

**HM:** Why do you believe has delivered the most standout Treehouse stories to the 10-year year history? (All comics and TPB's shown at left.)

**BM:** Some of my favorites as they come to mind "Spooky Thing", "Greeting to you with Len Wein and Dennis Wheaton was incredible, and to see them working together after many years on a parody of their most famous creation was really a treat. Before it or not, in my ten years I really emulated Bart's style and wanted to do super hero and horror comics. "Wile: Portrait of a Groundskeeper" by Eric Powell. Maybe it's one of my favorites because it's up for an Eisner Award this year, but it's a really weird story and beautifully drawn, so the sure it would be a favorite to make what "Greeting to you with Paul Dini". The theme alone is awesome. Paul's writing is terrific and I always have a great time working with him. I did the layout art on that one, "The Legend of Balthazar" - I got to draw a story by Alice Cooper! I've been a fan of Alice's since "Love It to Death", so this was a childhood dream come true. "Displacement's Day" by Sergio Aragones is awesome. Sergio is a huge influence on me and letting him run loose with the characters was so much fun. He drew some incredibly funny pictures in that one. I have more favorites and I could go on and on, but I'll stop here.

# HOW TO SURVIVE A HORROR CONVENTION

A HORRORHOUNDS GUIDE TO EVERYTHING YOU NEED TO KNOW ABOUT ATTENDING YOUR NEXT HORROR CONVENTION

With *HorrorHound Week* on the horizon (July 5-6) and another show planned November 16-18, we have finally gotten the chance to unveil an article that has been "waiting in the wings" since *HorrorHound #1* was published. How to Survive a Horror Convention. The idea is simple: after writing dozens of shows over the past few years, the *HorrorHound* staff has compiled a list of tricks, tips and warnings for anyone who has yet to visit one of these weekend celebrations - or just freshen up for those of us who have been to more than their fair share. We

try to cover it all, from figuring out what you need to ensure you make your trek, money, collectibles or footwear, to the dealers/celebrities you may want to stay away from. We try to help ensure you get your full money's worth out of the event, from hitting the Q&A sessions, movie screenings or scoring all of the autographs you want. Below is a list of ideas that, while need not be followed to a tee, may cause your next show experience to be a pleasant one. Think we missed something important? Email [mail@horrorthound.com](mailto:mail@horrorthound.com) and tell us your story!

**1** The first step to surviving a horror convention, and maybe the most important: Know what to bring! Stock everything up in your backpack and/or poster tubes. Food, camera, money (your credit card) pens, comfortable shoes (deodorant and don't forget your collectibles (assuming you're bringing anything to get signed!)

**2** Bring bags (or a backpack). Dealers are known for not bringing enough bags (or none at all). If you plan on buying lots of goodies, plan on making trips to the car or hotel room - or have that bag ready to roll!

**3** Paying for autographs may seem ridiculous to some, but in most cases the celebrities are not being paid to attend the convention. They make up the cost of their time by charging for their John Hancock. Otherwise, they could be hanging out with their family, watching a movie or working on one.

**4** Most hotels or convention centers hosting a horror show feature ATMs in the lobby. The problem is, most banks do not anticipate the demand of their machines for these events. In most cases the machine will run out of funds long before the end of the day on Saturday. Hotels usually will not give you change which leaves a road-trip to the nearest bank your only option. If you plan on spending a lot of dough, try and line your pockets with green prior to the event!

## THE QUINTESSENTIAL HORROR FAN



**5** Now that you have your money and are well prepared to pay for autographs, remember one thing: Don't haggle. It's embarrassing and awkward. Celebrities rarely change their price and you may have just ruined a special moment in your life. Some celebrities may charge more than you are willing to pay. If you're not happy, simply walk away.

**6** Be careful of those prime dolls celebrities and models hidden within the convention. You can spot them by taking their pictures. In rare cases, you will be asked to pay for taking said picture. This is a travesty! Ask to speak with the promoter and try to talk yourself out of the situation, or avoid it altogether by asking permission for photographs beforehand.

**7** Take control when obtaining an autograph! You are paying for the signature, so you have an invested interest in where it goes and how it looks! Most celebrities carry multiple colored sharpies and

markers. Pick the color you want (or bring your own), plug down your picture or poster and point specifically at where you want the signature! A black signature on a black poster isn't very funny.

**8** Beware the silver point pen! One of the biggest travesties in the autograph world is the slow-drying silver point pen. In most cases, the ink will smear against the hand of the celebrity as he passes the picture back to you. Posters? Be more careful! A freshly-signed poster can roll back up on you and cause the ink to stick to the back of the poster. It can peel off and ruin not just the signature, but the poster itself. Don't lay wet signatures on top of each other and don't slide them into cases for protection without ensuring a dry slip! Top loader protective holders and silver point pens should never meet! We suggest avoiding the silver altogether!

**9** Make sure you hand the celebrity the correct item you wish to get autographed. Recently, a friend of *HorrorHound* handed the wrong poster to a celebrity which ended in an amusing fashion, although upsetting at the same time. There is nothing like having a Screen poster signed by Thomas Jane (*Punisher*).

**10** Do not expect to try to bring in a wheeled cart. Horror shows aren't known for their multiple-



autograph opportunities (considering the cost-per-sign), however, if you have large amounts of items to get signed, various (and calculated) tips to your car are encouraged - or get a room in the convention's hotel! (3 out of 10 times, the shows are located in a large hotel)

**S**peaking of hotels - we urge convention-goers to get a room in the show's hotel. After-hour activities are usually planned, and lobby bars opened till the A.M. hours. Sometimes you hear about the after-hour events and become jealous. This is a sure-fire way to avoid jealousy. Plus, one lunch gone wrong and you will be glad you have a room to retreat to.

**H**otel costs are usually cheaper, if you stay at the hotel hosting the convention. Shows are given special room rates. If the hotel sells out, the room rate special may extend past that particular hotel. Call to find out the next closest place to stay or any other hotel hosting the special rate. Don't waste time either, most event special rates are a limited-time deal, and waiting till the last moment usually will cost you some extra dough. Money you could have used to get that special autograph or collectible.

**T**ry not to bring large bills unless you plan on spending large amounts. Dealers work with five and single dollar bills more than anything and finding change by the end of the weekend could be murder.

**G**o to the convention website prior to the show (we suggest a few weeks to mentally prepare yourself) and go over the guest list. If you are an autograph hound - then check out [mrb.com](http://mrb.com) to cross reference who's who and what movies they were in. Sure, Ken Foree was in *Dawn of the Dead* - but did you remember his role in *The Texas Chainsaw Massacre*? Make a checklist.

**O**n top of checking out guest lists, most conventions give a full list of events, such as Q&A sessions or panels. These are a great way of interact-



ing with the celebrities if you have no intention of getting autographs or waiting in lines.

**S**hows do NOT guarantee a celebrity's appearance. Most cases, the convention is planned around a deal that features an escape clause for the celebrity. In most cases these clauses are only utilized when a movie role comes up (filming) or due to sickness. Try not to hold the promoter responsible - they are as upset as you are.

**C**ancellations always happen. That seems to be a rule of thumb. Keep an eye on the show website to find out who is there and who suddenly isn't. Some shows will even add guests to make up for cancelled ones. You may suddenly find yourself excited about a celebrity you had no clue would be attending.

**D**on't rush the celebrity. Check out the official show website to locate signing times. They may be in attendance all three days and you may be able to take that 1-hour Friday wait in line down to 15 minutes on Sunday morning.

**E**arly admission is key! It costs just a little extra but the benefits are so great! The show opens to early-attendees (average an hour), which allow you to loop around a room before it becomes overly crowded. Sometimes this allows you to get in lines early as well.

**S**peaking of admission - check out online show sale costs. Most times a convention will offer discounted ticket prices to potential attendees. These prices can rise as the show comes closer, and at the day of the event, they may sell out altogether! If you know you are attending, just pre-order ASAP!

**N**eed ideas when getting an autograph? Most people we talk to have no idea what they want signed, only that they WANT something to get signed. The Horrorhound staff enjoys scouting shows months in advance to prepare ourselves via eBay! Original one-sheet movie posters, action figures and rare stills or lobby cards are fun. Finding 11x17" prints

of movie posters saves space and still looks nifty in your collection as well.

**D**on't remember - spending \$100 in autographs on an original Phantom poster you paid \$100 for does NOT make your poster worth \$200. It could make it worth more, but if your intent is to add value to a collectible - then use your head. Robe Hooper hardly attends shows. Sid Hag is a convention veteran. Your value-per-signature only increases on rarity (and lack of personalization). We suggest getting signs for yourself. It does better for the estate.

**V**alidity of an autograph is helped by a photo of the celebrity signing. Q&A's are near useless. If the sole use of a signature is for resale - we urge you not to. But if you must - take pictures.

**T**he celebrity may not be willing to take a photograph. If 200 people got their photos taken within a couple hours, the celebrity's eyes may be VERY sore. Don't get upset if the celebrity wishes to not have his photo taken. If you plan on getting a photo and you are by yourself, then ask the person behind you to take your pic. If they say no, then that just sucks.

**A**ctors are usually fine taking photographs, but most cases you don't even need to ask about filming a celebrity on your camcorder. They will say NO! We just saved you some time. Most shows do not even allow camcorders or filming equipment onto the main floor without prior written consent. Best leave the camera in your car.

**C**lam-shells scratch and paint chips! If you are getting an action figure signed, try to get the cardboard backing signed. Just be very careful!

**T**hink while you are in line. Don't daydream (if you can help it). Be prepared for that glorious



Remember to tell the celebrity how to spell your name.

moment when you meet your celebrity. Have something to say? Practice in your head—it will be fun! Also be sure to scout the photos laid out upon the table to decide which still to sign or say you want. (Bringing your own item? Have it ready to roll!)

**N** mindless conversation is annoying. Do not try to invite them to dinner, out for drinks or to come to your house. Sure, it may work sometimes, but how often do you invite a perfect stranger to dinner after only just meeting them? Awkward!! Holding the line up is a bit unfair to the rest of the attendees and can be rude. Do you enjoy being held up?

**D** on't try to give celebrities your movie scripts. It's probably a waste of time.

**T** hey heard it a million times: Rowdy Roddy Piper knows that South Park recreated the fight sequence from *They Live*. The *Dawn of the Dead* cast may be tired of talking about the remake and their thoughts on it. Think a little. We aren't dissuading you from asking or talking—just use your smarts.

**D** on't be an ass. Do you know a dirty little secret about a celebrity you overheard or read on the internet? Try to be nice. We are sure Kane Hodder does not appreciate being asked about his non-participation in the Freddy vs. Jason feature—so please refrain from asking him about it or other embarrassing aspects of celebrity gossip.

**C** all times, it is good etiquette to purchase an autograph when asking a celebrity for a picture. It is also suggested not to approach the celebrity while they are outside of the convention walking around, eating or talking to their friends. That is what their table is for. Saying hi is okay.

**K** now what you are buying? Most celebrities charge between \$15 and \$25 per sig. Figure out your budget in advance. If you come home with

We weary of these memorabilia collectors



some deals (and extra cash) then nobody is gonna complain.

**B** uying signed 8x10" photos? Your local Wal-Mart has 3-ring binders and full-page sleeves, this may be the best way to carry and collect your newly signed souvenirs. Just be sure not to put wet autograph's in their places before they dry!

**M** ake sure the celebrity knows how to spell your name. Sean, Shawn, Shaun... the celebrity doesn't know your exact spelling, so please speak up before pen hits paper.

**P** ersonalized, generic signature, movie quote? Maybe come up with a quote prior to getting a line. The celebrity may not remember all the lines from their past film work, and may be limited to a phrase every other attendee received on their signature. Keep the quotes short or abbreviate.

**W** hen walking away from the celebrity you may be a little star struck. It happens to the best of us. Remember to grab your autographed photo. Many people we have talked to ran into this problem once or twice in their lives. Keep track of your stuff!

**I** s this the first appearance of the celebrity? They may not have something to sign. Show veterans always have photos. Newbies don't. So don't get mad—just try to think about this fact before the show. If you get there and find nothing worth signing, you may be able to find a dealer with 8x10" prints for sale at the show.

**N** eed merch to get signed? You can always search the con floor. Posters, prints, photos, toys... are always on hand at the show. A good buy we have found are 11x17" movie poster prints. These have become more popular over the years. Dealers will usually carry guest-related merch for the occasion.

**C** elebrities may leave early on Sunday. Try not to rely on that last-minute autograph. Sometimes an early flight results in a limited engagement or something else out of the celebrity/promoter's control will cause early departure to occur. Never speculate.

**T** here are 2 basic types of conventions. Simply put, there are cons where guests sit at a table all weekend to meet and greet fans (we will call this type A) and there are cons where the guests attend Q&A sessions, sign for a short time (if at all), we will call this type B), and then go on their merry way. Do some research before attending the con to find out what type of convention it is, so there are no surprises once you arrive! Forums discussing past shows are always good places to find out information.

**T** ype B conventions usually offer incentive passes which are the sole means of obtaining autographs of top tier celebrities, such as Clive Barker or Rob Zombie. Most times these celebrities sign for free, but limit you to how many items they will sign. In type B conventions, not ALL celebrities sign for free, just those contracted with the promoter to do so. Do not expect every celebrity in attendance to sign for free and unless you are a premiere ticket holder (which does cost extra), do not expect to see every celebrity attending the show.

**T** ype B conventions also sport special events, such as Q&A or panels for big guests, and even special photo opportunities other shows do not allow. Most cases, these shows charge extra for these perks. Make sure you do your homework prior to the convention so you don't miss out on anything special!

**I** n those panel Q&A sessions, do not use these opportunities as your forum for stupid questions or senseless inquiries. Remember: A couple hundred people are watching you.

**R** emember: Screening rooms are like the movies. It isn't your buddies house. No talking, no going through your bags or using the room as a meeting ground for your friends. Most people in the screening rooms are there to watch movies.

Get your shirt size before it sells out!



The third day convention stinks is ongoing!



**A**re you a horror forum junkie? Adding value to your show experience by using your fellow online HorrorHounds to join you in your weekend fun is always recommended. They may resist, but blunt objects are great for convincing them otherwise.

**P**eople make rounds - others do not. If you are looking for something special and see it, you may be better off buying it in the now. You spot that rare action figure, and you know you are going to buy it, we have seen it a million times, you wait and wait until it sells before you come back. Sometimes it's okay to jump the gun on your first round!

**N**ew items should not be gouged! The latest Cult Classics toy line should NOT cost \$30 a figure at a convention. Spencer's has it for under \$20 and they are in no short demand (or are they? Research helps in this tip also).

**D**o not get into arguments with dealers over their prices. You may be able to haggle a little, but not on Friday and Saturday. The more you spend with a dealer, the more discount you could get. Sundays are important dump-days for dealers (as are last-hour Saturday nights). Dealers break huge as the clock ticks down.

**E**very convention has its fair share of bootleggers. The latest theatrical release or foreign film yet to see American distribution. They seem to always find their way into a show, and while it's technically illegal - fans always get excited about what potential films they can pick up before the masses. While we can't stop you from buying them, we can help you from being ripped off. Ensure that you can watch the film prior to buying it. If the dealer doesn't have a DVD player hooked up, find one that does and ask to utilize their player for your needs. If the dealers are unwilling to help you prove the quality is worth your money - then walk away. Be sure to ask questions. Where did the print come from? Is it presented in its original aspect ratio? Try to be smart - if this is your first show and you get excited about that bootleg copy of *Monster Squad* or *The Burning* on DVD - you may want to ask an outside source their thoughts on particular DVDs. The more you are about to buy may be a couple months from being released properly to the masses and your purchase was wasted.

**E**very HorrorHound likes horror shirts! Many of the companies you have seen here in the pages of *HorrorHound* have been available, and are continuously available at shows. *HorrorHounds.com*, *Frightrage.com*, *Punkstuff.com* - the dealers at these shows always have a good supply of the hottest t-shirts available. Just make sure you find the one you want early and buy/buy/buy! Your size always seems to sell out by Sunday! Especially XL!

**S**WAG! Most shows have a freebie table that features those cool promo items which HorrorHound



focuses on each and every issue (see page 8). Whether it be coasters, posters or postcards, make sure you plan on getting something cool for free. Some shows even support contests or give-aways for larger items like shirts, hats and even DVDs.

**R**emember those after hour events, parties and late night bar runs we mentioned? Pace yourself - try not to drink too much. Try not to have too much fun and try not to embarrass yourself in front of your fellow-convention goers and celebrities. The next day you may regret it all, especially if a hangover causes you to miss half of the show.

**M**ake the rules of the show. They are normally posted on the official show website prior to the event. Liquids in the show floor, food, animals, loud music or video cameras are usually no-no's.

**R**espect the show hotel with respect. You are the example the hotel bases future business on. Pulling fire alarms, placing stickers on the walls, turning furniture and being an ass just causes the promoter of the show to have an even more difficult time working out deals for future shows. Don't play into stereotypes. Disprove them!

**T**reat your fellow convention-goer with respect. The shows get crowded, so be prepared and be forgiving in all those bumps and hits. Protest your own gear and everyone should be safe. And please if you are a 3-day attendee - try to bring deodorant. That 3rd day stank is something amazing to behold. Don't know what we are talking about? You are lucky.

**G**irls. Most horror fans are attracted to girls. It is sad, but it is oh-so-true. Especially if you are dressed up in a gothic or over-the-top attire. You may get asked to have your picture taken, or worse. Just remember this. Try not to get offended.

**B**elt is a problem no matter where you are. Be mindful of your fellow convention goer and dealers. Every show has security, if you see something hurting your fellow HorrorHound - tell someone. At the same time, never leave your stuff on tables, keep your camera around your neck and make sure you keep your bag/belt pack on your person. Always recheck your personal inventory.

**R**essing up at conventions is always fun. Just make sure you are allowed to do so. And keep in mind, once you enter that showroom floor, you instantly become a show attraction and will be asked by numerous people for photos. Just don't cause crowds or chaos to the point that you are causing problems for the vendors and/or celebrities. Make sure you bring a guide, as your vision will be impaired.

**F**ood is always important, and most horror conventions do not include lunch or snack bars/booths. The retail sometimes serves food via an in-house diner or room service, but the costs could be more than you can bare. Parking is often an issue at times during a show and in most cases, attendees will want to leave the premises. Remember. Just because you have a spot, that doesn't guarantee you will have one when you come back. Most nights carry a choice of delivery menus from local restaurants (pizza is the go-to conventioners food). If you have a retail room, this will come in handy, and give you a better shot at actually eating during the show. Packing snacks and drinks are also good suggestions.

*Special thanks to Kerly Nelson, Paul Davis, Sean Cook, Graham Glaser, Bill Philout and every single promoter, dealer, fan and friend who are involved with us during the last ten years and dozens of conventions. Even to the junkies who helped give this guide relevance. A special thanks to David Fairhead for giving this article some inside life. - Nathan Hoffmann and Kevin Crowl*

## IBTRAV ILLUSTRATIONS

HAVE AN IDEA  
FOR SOME  
+ ILLU ART?

PRIVATE COMMISSIONS  
NOW AVAILABLE!

**IBTRAV.COM**  
[TRAV@IBTRAV.COM](mailto:TRAV@IBTRAV.COM)  
[WWW.MYSPACE.COM/IBTRAV8888](http://WWW.MYSPACE.COM/IBTRAV8888)

# ZOMBIE PORTRAITS



**HumanHound:** Tell us a little about how you came up with the idea behind the Zombie Portraits?

**Robert Sacchetti:** I do a lot of freelance illustrations. Portraits for magazines and things like that. I was dealing with the boredom of doing straight ahead commission jobs. I pretty much make good money, but I didn't really care for it. I've never turned down a job before, so I am kinda committed to do those things. I'm a huge horror fan and comic book geek really, and I thought one day Why don't I just combine the two types of things and make it fun? And there it was. It was a knee-jerk reaction to boredom.

**AM:** So your initial idea was to bring the Zombie Portraits website and allow word of mouth to let the idea grow?

**RS:** Yeah. I had the idea to do it and I talked to my now-webmaster, Joel Pedraud. He has a website on Human Oddities ([www.thishumanweird.com](http://www.thishumanweird.com)) and I mentioned the project to him and he was like 'Yeah, that's actually a pretty good idea. I really don't think much of it, but he sorta solidified it, and said 'I'll make you a website and see what happens.' Literally the next week I was swamped with orders. For Christmas, it was around November, and it was crazy with orders.

**AM:** How long have you been in art prior to the Zombies?

**RS:** Seventeen years probably. I have always been doing something artistic.

**AM:** How do you handle advertising upon the website launch?

**RS:** Andrea and Joel were sort of the people behind getting it out there. I think they put it on BongBong.net which is a sort-of pop culture site. I'm not really 100% sure how they advertised it, but it was all internet advertising.

**AM:** When you visit [www.ZombiePortraits.com](http://www.ZombiePortraits.com) you are instantly drawn to the celebrity artwork you have produced. Tell us a little about making these pieces.

**RS:** We had Scott Ian from Anthrax. He saw the site and decided he wanted to get himself and ten of his friends gifts for Christmas. So I was doing Brian Posehn from Sarah Silverman's show. A couple other members from Anthrax and then Kirk Hammett from Metallica. I just did the guys from Rancid a few weeks ago. Gear just contacted us, so we may be doing them. They are already really freaky looking [laughs]. I had a wrestler just recently contact us. He had this wicked makeup and he is bring his championship belt so I had to try and fit it in zombie stuff somehow. It's difficult to do

In this day and age of pop culture zombie acceptance, from the numerous action figures, comics, television and movie projects developed around walking undead (most of which aren't even based on pre-existing product or licenses), it is exciting when you see a new spin on a classic concept. Inspired by the works of Bernie Wrightson and William Stout, Robert Sacchetti set out to create a new company solely devoted to the brain-eating masses known as zombies. His artwork stands on its own and could be compared with that of the best comic book creators fixated on the reanimated deceased themselves. The difference between Robert and the rest of the bunch, is that with Zombie Portraits, the company in which Mr. Sacchetti and wife Andrea launched at the end of last year, is that they have made the breathless monstrosities a little more personal for those wishing to find out: What would I look like as a zombie? Since their 2005 launch, Robert has been busy illustrating an array of final wishes in the form of amusing portraits, gifts for friends and celebrities, or as odd as it sounds (well, maybe not considering our readership), family portraits treasured as much as those first-born and Christmas day photographs overflowing the family albums. Here is a look at the Zombie Portraits we speak of as well as a quick word with Robert himself, and information on how to get your own zombie art.



Robert and wife Andrea Sacchetti



A portrait of Scott Ian, Anthrax





If giving your own portrait isn't good enough, a number of collectibles can be found on the official Zombie Portraits website, including Zombie-themed mouse posters (such as *Scarface* and *The Usual Suspects* inspired zombie art) and a 'Know Your Zombies' informative poster. For more information on how to get these or your own Zombie Portrait, make sure you check out [www.zombieportraits.com](http://www.zombieportraits.com) today.



when you are working with a really creepy image to begin with, but it ends up working. I go on autopilot and the zombie stuff comes out and it ends up looking pretty good.

**HM:** With the celebrity support or publicity from magazines and articles happening more often, do you see a large growth in the requests for your artwork?

**KS:** It's funny you mention it. I really don't see a pulse in interest from any one particular thing. We were in *Stuff* magazine and we thought we would get a huge influx of orders, and literally nothing happened. I'll be coasting along and suddenly we will get ten orders out of the blue, with no reason. We wonder why it all happens.

**HM:** What is the process and cost in doing a portrait but our readers can expect from [zombieportraits.com](http://zombieportraits.com)?

**KS:** You just send a pic to the Zombie Portraits site and we accept PayPal or any other payment method (see the website for details) and within a couple weeks you get the portrait, the original, in the mail. It is a fully hand-illustrated. The cost is a flat \$50 for an 8x10" and it's a per-zombie price. Couples are \$950, which is a

"2x10" size painting, gets are \$20 extra in most cases.

**HM:** What type of zombie (movie, etc.) influences your portrait art?

**KS:** I have no zombie books or reference around my desk. It is all sort of in my head. I just go on what is in there. It's a culmination of movies and comics... I don't really use anyone's style. Bernie Wrightson has a distinct style where if you see his art you know it's a Wrightson zombie. My zombies are my own, you can't see a lot of references in them and I think that is because I have to do them so quickly. There is no time to really think about it.

**HM:** What is your favorite zombie movie of all time?

**KS:** Hands down it would have to be *Return of the Living Dead* by Dan O'Bannon. Anyone who hasn't seen it or hasn't seen it in a while - fill up your tank with that movie! 🍷



## A DISCUSSION WITH THE MASTER OF HORROR AND MEDIA!

By Jessica Dwyer

Clive Barker is a name recognized by many a fan of horror and dark fantasy. He's considered by most the crown prince of the genre, sort of taking over where Stephen King left off. He artfully rips through the barriers set up by preconceptions and notions of what is safe ground and jump off the edge. Barker takes us right along with him into a sea of blood with a twinkle in his blue eyes. Back in the '80s when he first rose to everyone's attention, thanks to the *Books of Blood* and a sweet little family drama called *Hellraiser*, Barker began his one-man assault on the public's darker subconscious. Some other hand writes some soon followed, some outright horror and others a mingling of fantasy and terror that crossed genres and upped the ante on modern storytelling.

With the success of *Hellraiser*, Barker went on to direct two other wide-release films: the wonderfully monster-filled *Nightbreed* and *Lord of Illusions*, both based off of his original short stories. *Nightbreed* rose to cult status after a short run in theaters to which Barker even recorded a brief introduction on its VHS release, but the studio never gave it the attention it deserved. To this day there is still 25 minutes of footage never seen and missing somewhere at Fox Studios.

Confysman and monstrous *Hellraiser* sequels were produced by Barker, following fellow director Wes Craven's example of allowing others the chance to take his creations and ideas and run with them. But it wasn't just the realm of paperback and film that Barker exhaled his comics were also a place he made his mark. The *Books of Blood* were turned into graphic novels by Eclipse Comics while the *Son of Celluloid* was crafted into a stand alone graphic novel as well as other stories from his collections.

Marvel took totally original ideas by Clive in their *Razorline* series, where he introduced us to titles like *Saint Sinner*, *Hakum & Hex*, and *Edo Kid*. *Saint Sinner* went on to become a Sci-Fi Channel original film over 10 years later.

Epic Comics also gave Barker a graphic outlet, creating comics based off the *Hellraiser* series as well as *Nightbreed*. The two films crossed over in comic form as well as *Jihad*, a limited two-issue mini series released in 1991.

In the early 2000s, Barker reached into two more realms of imagination: That of action figures and video games. Teaming up with McFarlane Toys, Barker wrote backstories and helped create a series of figures called *Tortured Souls*. The award winning *Tortured Souls* line went on to become some of the most disturbing and delectably beautiful works McFarlane ever produced. Borrowing from his earlier work in creating *Hellraiser's Cenobites*, Barker pushed the envelope of the toy market with his newest children.

The *Souls* in question were bloody, twisted abominations seen only in nightmares. The first series were some of the most highly sought after toys released by McFarlane at the time, and still fetch a pretty penny on eBay! A second series was developed as well as 12" versions of this first assortment.

In the video game world, Barker entered with a first person shooter called *Undying*. Helping to create an original mythology for the game that dealt with a cursed family and an investigator into the occult and dark magic that surrounds



them, Barker even recorded the voice for one of the family members named Antonio.

*Undying* was one of the creepiest FPSs to be released at the time. Unfortunately, the studio behind its release didn't seem willing to give it the attention it needed upon its release.

"The fact that it wasn't fully supported by the company releasing it broke my heart," Barker says. "A lot of love and attention went into that mythology. I thought the designs that the guy did were awesome. I still look at that game and feel that it was never fully recognized as, and I'm not talking about my own work here at all now... I'm talking about the programmers who designed and loved every little detail that they are putting into it."

Now, six years later, Clive Barker returns to the realm of video games with *Jericho*. Unlike *Undying*, *Jericho* is set for release in multiple formats, including the Xbox 360. This time out he is working with Codemasters, and it sounds like he's found a company that is willing to give support to a project that is close to his heart. "You're always looking for somebody who will say to you: I'm doing this for something besides money." He says. "I mean, there's nothing wrong with doing things for money. But if you're doing them exclusively for money, to me, the heart goes out of it. I mean, we all have to put bread on the table. I absolutely understand that. And I will be the last one in the world to say 'forget about the earning part of it.' Of course people, we want success, we want things to sell. But at the same time I want people, my co-workers my collaborators, my co-creators, I want them to be motivated to go the extra mile. To take this to a place we haven't seen before. Even though I haven't seen everything yet, what I have seen, we have that in *Jericho*."

Barker's imagination is a scary thing sometimes, and that's sort of the point. The story behind the creation of *Jericho* is almost as interesting as the game



itself. It's as though it was meant to be.

"There is a place in the Sahara called the Rub' al Khali," he begins. "I used it in a novel called *Weevornet*. It's called *The Empty Quarter*, that's what Rub' al Khali means. It's literally the emptiest place in the world, nothing in there. The first while rain in the Rub' al Khali was a man called Wilfred Thesiger (he was back in the 1940s). Wilfred Thesiger was an obsessive and an extraordinary man who took very beautiful photographs which I became familiar with, and loved. I found every second-hand copy of his books I could find."

"One day I was at my publisher, I had just delivered *Wesworld* to them, which had obviously the Rub' al Khali stuff in it, you know, right at the end of the book. I passed what seemed to be an empty office. It wasn't, there was a pile of books on the table. Behind the pile of books, or between the pile of books was a very very old man. He was very slowly, meticulously going through these books. I stopped and I looked, and I went in. I said 'Excuse me sir, are you Wilfred Thesiger?' His eyes filled with tears, and he said 'Yes.' I said 'Oh my god.' And I have a book that he signed to me. He said no one is the building knew who he was, and what he'd done. This was sort of his last thing, he died actually a few months after that."

"So I became sort of obsessed with reviving the *Empty Quarter*." Clive goes on to explain, "Getting something there that would be terrifying. I created the idea that there is this end of incalculable scale and potential for depravity and abomination which is raised up in the middle of the *Empty Quarter*. It has made various attempts over the centuries, over the millennia, to escape. Each time there have been a body of men and women willing to give their lives and their souls to protect the world at large and keep it where it is."

**"nothing is ever lost, no monster is ever lost in the dark, there's always Clive with the lamp to find them." ~ Clive Barker**

"But each layer of decadence, of pretense of our earth and humanity is kept at a sort of prisoner of this thing. So when our Jericho team discovers through various means that they have that the thing is about to erupt again, they just decide to go in and finish it off once and for all. To do so, they have to move through layers of time, because on the outside, this is it as a cat tree with lots of rings in it, each of those rings is a period of time containing the souls and the ghosts and the spirit of soldiers who went up against the demon for that period. So let's say there's one in 1940, and I don't want to give too much away." He laughs, "But the one you know about because it's in the trailer, is the one from the crusades. The possessed crusader in the trailer is the servants of this monster."

"I became very attached to the notion of each layer that you move through not only contains you with new technologies, old technologies of war, but it also does the reverse of what most monster stories do. Instead of taking you away from the comfort, it brings you closer to it. I think if we've got it right, it's going to be a very unique experience."

The game looks and sounds amazing. It also sounds like something different which in this day and age of multiple Mario Parties and even more WiiIs, a new idea is a welcome thing. It's the

same with most entertainment mediums: remakes and sequels get old fast. "The thing for me is, games, like movies, just about anything in the medium, right now are suffering from everything being worn."

Barker says with a note of sympathy in his rough voice. "Everything is something else by a different name. I mean how many rip offs of *Lord of the Rings*, how many rip offs of *Resident Evil*, you know?"

"To me the thing is, the thing I've always said... I don't want to be connected with or associated with anything that does not give to my audience, or to an audience who doesn't even know about me but is just interested in the work, something new. People deserve to be given something new. They deserve better than yesterday's left overs."

He doesn't just see this in the film and game landscape either. Fiction is fair game too. "Horror novels have the same problem." He continues, "I'm finishing up on a book that will come out on Halloween called *Miller & Gore*. It is 90,000 words long and I believe, I can't give too much away... but I'll give you the first three words of the book: *Burn this book*." I would say that's an original way to start a novel.

"You know, audiences don't owe us a living," Barker says. "Our job is to make work which is attractive and original and may and don't enough to deserve the attention that we are demanding. That's always been my thing, which is why I've been constantly going to new things. That's why I did *Aberrant* and *Tales of the Abyss*." That brings up something that has been happening a lot, and that is lack of Barker going away from him and accusing him of turning his back on horror. What does he have to say about this? "Oh fuck them." He says candidly. "I mean I know what they don't. I know what *Miller & Gore* contains, I know what *Jericho* contains. I know what the *Midnight Meat Train* contains."

*Midnight Meat Train* is the next of the books of blood stories to be turned into a film that Barker is producing. It's set for release some time next year and tells the story of a photographer who is out to stop a serial killer. "We killed more blood in one shot of *The Midnight Meat Train*, 500 gallons in one shot, more than had been spilled in a shot before. So I just laugh to the face of anybody who says I'm going away from horror."

"Slitting throats are here are the 12,000 hand written pages of the three drafts of *The Scarlet Gospels* waiting for the final draft, that I'll do next year." Yes you read that right, 12,000 pages. Hand written. Barker doesn't type, when he writes, he writes. The *Scarlet Gospels* is, as described by Barker himself, "Clive Barker's hell." So... yikes!

So while diving back into the realm of games after getting the short shrift by a studio the first time out, can we expect a return to the land of the Nightbreeds? "The kind of explosion of wild creature possibilities that were a part of that, have transferred to *Aberrant*," he says. "I've got 750 paintings here now for *Aberrant* and I've read about 240 so far. As the five books get darker and darker, but as the five books get darker, a lot of creatures that once would have been Nightbreeds come sluttin' back into my imagination and go onto the canvas."

"So nothing is ever lost, no monster is ever lost in the dark, there's always Clive with the lamp to find them."

Clive Barker's *Jericho* will be available on Xbox, Playstation 3 and PC platforms everywhere this Fall. Check out the official website at [www.codemasters.com](http://www.codemasters.com) for more information!



**Dev's Due** Publishing have released a number of new *Chucky's Play* themed stories complete with variant covers featuring art and comic book moments starring the iconic killer doll himself. In the empty-headed *Chucky*, the killer doll sets his sight on a grown up Andy Barclay. The *Hack/Slash VS. Chucky* one-shot follows the events of *Seed of Chucky* and is penciled by Matt Mitchell.



Left: Lloyd Kaufman, President of Troma Studios, has joined forces with Disney, DC Publishing for Lloyd Kaufman Presents: The Toxic Avenger & Other Troma Tales: a 180-page graphic novel featuring some of DCP's top talents, taking on Troma's top subjects!

Right: Marvel Comics returns to the decade with their new series of *Lagoon of Monsters* titles. The first two comics in this bi-monthly series includes the classic Werewolf by Night and Man-Thing. Each comic features two chiling tales of monster mayhem: a Monster of Frankenstein tale is included with Werewolf by Night while a new Tales of the Zombie story accompanies Man-Thing. Look for the next two comic titles, *Satanus* (with the Living Mummies) and *Witchblade*, the Living Vampire (with Dracula and his daughter Laila), to be released in the following months. As the full moon rises and the Wobbling Horn rears, more in-depth issues, such as the *Lagoon of Monsters* title, will awaken the slumbering blood!



This ambitious (under \$60) set has a huge new film: *Electric Corvids*, first produced from the studio's ever-growing library of potential comic possibilities. Now available are graphic novels for both *The Hells Have Eyes* and *2 Days Later*. In *Hells*, The Beginning, the story focuses on the original families who refused to leave their small New Mexico town and investigate those once good people slowly devolved into murderous mutants. *2 Days Later*, *The Approach* is written by Steve Meyers and bridges the gap between the first and second films. Another book entitled *The Nightmare Factory* based on the work of Thomas Ligotti, is also due in summer '98.



Kolchak has always had a good presence on comic stands, and as of late, he has had his hand full with the Frankenstein Agenda. Check out your local comic shop for the latest *World Slayer* tale.



A series of new movies were available in stores, including new western films like Sam Peckinpah's *Hombre*, Clint Eastwood's *Guns and Horses*, *The Long Walk Home*, *Three Men and a Cradle*, *Two Men and a Cradle*, *Three Men and a Cradle*, *Two Men and a Cradle*.

The Marvel Zombies storyline continues with this highly-anticipated crossover with Dynamite's Army of Darkness comic title. The beginning of the virus spread in the Marvel Universe and Ash believes it to be the work of the Necronomicon.





Above: As if Ash (Army of Darkness) didn't already have his hands full, Marvel plans on consuming the tale of the first hours into darkness as the Marvel Universe succumbed to a plague of flesh-eating super heroes. Robert Kirkman and Sean Phillips are back for *Dead Days* - this 48-page one-shot, featuring a sweet new gatefold cover by Arthur Suydam - based on the legendary X-Men image! If this wasn't enough, you can check out more Zombie action in *Black Panther* #27, where he, Storm, Thing and Human Torch meet up with the warped reality of the undead!



Left: One of the surprises from Free Comic Book Day included *The Astonishing Wolf-Man* from Image Comics. This first issue is only available for free! Not necessarily a movie-themed comic, we just couldn't help but plug such a neat new title in the industry also by Robert Kirkman!



It's called *Maniacs* - self-released in 2001 *Maniacs* is about to be the sequel and just as happens to be featuring up with *Avatar* Press in being about a new series of comics (see the comic at left) based on the classic M.D. Lunde inspired story. We made a *Maniacs* movie, very high delivery to discuss the project and get an idea of what is in store for the *Maniacs*.

**HorrorHound** How did the 2001 *Maniacs* comic book come about?

**Tim Sullivan:** I always envisioned comic books for 2001 *Maniacs*. When I was a kid, you would see the movie, the comic, the book, the toy, the soundtrack, the poster and all that stuff. I always said to myself: There's gonna be a comic book one day and *Maniacs* would say 'let's just make the movie first and then we'll make the comic'. So we made the movie, and I was funny - technically this is not the first *Maniacs* comic book.

I made a graphic novel of the screenplay with our storyboard artist, Jack Hill, and we made the whole movie to produce and made a very \$500 book out of it - the left side had all the imagery and the right side had all the dialogue. So all the writing and the dialogue was very related to comics. Especially the EC comics which were anything a moviehouse in the '50s and reprinted in these very bad books, which meant, the I was very inspired by these stories and was already in the mindset of a comic book writer.

We did our first *Maniacs* book, and did Comic-Con and met the fans and did a 30 minute panel and show - produced the *Maniacs* cast, and found out what the fans liked and disliked. Wilson Chaffers was always there with *Avatar* and their comic. They pushed the envelope and the art was incredible. We had a booth near them last summer and we just kept saying 'we really should do this'. So finally when the sequel was greenlit I said 'listen, this is a portfolio of comics, there is so much more to develop stories. Each year the *Maniacs* come back to it. They have been doing it since 1974. We can do an issue when it's the summer of love in '97 and the kids take a detour into Pleasant Valley, or the morning '90s, there's so much more for story-telling. It just seemed like the right time to do a comic. Wilson was excited. When doing adaptations, I've never worked with the director of the film. Wes Craven didn't like the *Maniacs* on the 20 comic - so this was a chance for him to work directly with the writer of the film.

**AM:** Will the first issue be an anthology or be-in directly with the two films?

**TS:** Each issue is a *Maniacs* sequel or prequel. Almost a stand-alone story. If you pick up an issue, you don't have to worry that you didn't get the issue before or after. Each issue will be a new year and group of visitors to Pleasant Valley. The first *Maniacs* will be an origin of how these people become victims. We told in the first movie that a group of renegade soldiers destroyed the town, which brought about their death to seek revenge for eternity. We show the town before it was destroyed, before Fredrick killed his wife. The first issue is called the Curse of the Coniferary and it's the origin.

Below: Williamson reads up the movie with their continued help on the New Line Horror line. *Friday* the 13th, *The Texas Chainsaw Massacre* and *A Nightmare on Elm Street*. We also have to consider the company for their bad-ass cover art. *Avatar*



After more than 50 years, EC Comics' legendary legging title returns with the all-new *Tales from the Crypt*! Narrated by the original *Crypt* Keeper, Old Witch and Vault Keeper, each issue will feature two 25-page tales of terror. Look for the first issue of this new run published by *Avatar* in stores now!



The *Messenger* has a limited part of movie line-in graphic novels which were available as promo items and can currently be found on eBay.

*Avatar* Comics continues their dominance of the undead, a number of titles involving around the walking deceased, such as *Plague of the Living Dead*, *Escape of the Living Dead* and the original *Night of the Living Dead* are all available in a number of cover variations. The *Night of the Living Dead* has been re-released featuring new variant covers in case you missed them the first time.

# THE CREEPSHOW EFFECT

by Andrew Santagato

Twenty five years ago, just before Halloween, a film called *Creepshow* was released in theaters everywhere. A tribute to the old EC Comics from the 50s, this film was basically a comic book come to life. An interesting wrap-around story concerning an elderly father wrangled that his son is reading comics (in this case - *Creepshow*). Storming outside and tossing the comic into the trash, Billy is later beckoned by a specter to come down to the trash-can. The lid blows off, revealing the horror magazine, and we are pulled into the book.

I first saw *Creepshow* at a good buddy's house back in '84 when I was 9 years old. It was his birthday party, and his mom knowing we LOVED horror flicks, rented it for us. By this time, I'd already seen *Halloween*, *Halloween II*, and I think the 2nd *Friday* (the 13th film, so this wasn't a big deal). After the first story, *Father's Day*, I remember just being blown away. It was such a silly story, yet, it scared the hell out of me. A creepy cemetery, wind whistling, or tiny spiders that made us jump. Man! The next story, "I loved the noise and that was all my friends and I talked about it for weeks afterwards. Of course, I, more than my friends, was fascinated with all of the makeup and makeup of a "zombie" like "How they do that?" I certainly wasn't watching the film for the 20th film, where a monster jumps out of a cage, and tears off half of some poor student's head. I was amazed as I watched bullets go through a couple of walking corpses, the dark, scary blood pouring down their faces as they kept doing it. Their last

forward. I loved everything about the movie. That, and the bookshop dropped me out. Instead of all, I was interested in the effects and make-up. It wasn't long after that that I saw Michael Jackson's Thriller video. My mom bought a new copy of *The Making-Of Michael Jackson's Thriller* - That was really the first time that I saw how monsters and make-up effects were created. Watching Rick Baker do what he does best put completely their me away. I began buying horror magazines and spent hours reading about all of these different makeup artists like Tom Savini, Rob Bottin, Stan Winston, KNB EFX and of course, Dick Smith.

After school and a two-year stint in college, I was 16 years old. When I was about 25, that I discovered a course being offered by the greatest make-up artist ever, Dick Smith. He suggested that I try a full course for beginners that he was offering, to see if I had what it takes. I did, and 3 make-ups later, he gave me the go-ahead to take his advanced course. Since then, I've been having a blast. I'm married, have 2 children, and they are behind me 100%!

Other than practicing makeup, I wanted to do a tribute piece from my first inspiration which was of course, *Creepshow*. That piece was the *Bugs* Got Your Tongue? but, based on the episode titled *They're Creeping Up On You!*, I soon found out that a company called Death Studios was selling two pieces from *Creepshow*. One was a deluxe Nate, developed from Tom Savini's original molds and the other was the *Crate Beast*, also from Savini's molds. I recently customized the Nate bust to look just like the first, and I re-painted and re-haired the *Crate Beast* to also look more film-accurate. Creeping out the way and finding that no one had ever done a Stephen King in a single event place, I decided to broaden the

very happy with the outcome and immediately made two versions of him. One with a little more "meteor smit" than the other. A well-known make-up artist named Jeremy Bolt had made a set of masks called *Hold Your Breath, Harry and Beowulf*, obviously based on the episode *Something To Take You Over*. When I was 16, I was in a band, but he was selling his molds.

I jumped all over it, I bought them and made those pieces my own. I think that the biggest rush for me was, back in the summer of '04 when I got the chance to meet the man who had created this comic-book of a movie, George Romero. I told him how much of a fan I was of his, and that film like *Creepshow* and *Dawn of the Dead* were what inspired me to become a make-up artist. He immediately told me that he was shooting his next *Dead* film here in Toronto, and that he could definitely use my help. He said, "I just about leaked over! I couldn't believe it. I started calling some friends that were carpenters in the film union, but they really couldn't do much to help. I would have to apply to the union. Then of course if I got in, THEY would tell me where and when I'd be working. Disgruntled, I called my teacher, Dick Smith, and told him about the artist. I think that Greg Modaro from KNB is doing the effects for the film. Let me call him and ask if you could help out for a night or two," he told me. Once again, I was in complete shock. About a week later, I got a call "It's Greg Modaro," my wife says. I went numb. After about two minutes into the conversation, I feel as if I've known Greg for years. He is just a down-to-earth, great guy. He invited me to the set to help out with the background zombie make-ups. On October 25th, 2004, my dream came true. I was on a film set, working as a makeup artist. I think the highlight of the night was when I was just touching up one of the zombies, and I hear, "Darken the eyes more, Andrew. Make the darks really dark, and lighten up the cheek bones and forehead. These guys are far from the camera, so it's okay to over do it." I turn around and it's Greg. It was just a great feeling. Soon after the shoot had finished, I shipped Greg a copy of my *Bugs* Got Your Tongue? but, just as a thank you.

In 2006, I got to meet up with George and Greg at a convention in New Jersey. It was great to see them again, and I thanked them for giving me the best first gig. A makeup artist could ever hope for! I showed George my personal copy of my *Yam*. Luck bust which he loved. He signed it and told me that I should send it to Stephen King to sign for me as well. Through George, I got King's contact info, and sent the bust off to Maine. It's currently sitting in Stephen's office awaiting his signature. I ended up giving George a deluxe copy of the *Ventril* book bust, along with a copy of the *Bugs* Got Your Tongue? piece which were both displayed at George's table at a convention last August in Baltimore.

When I saw George in '06, he signed my *Land Of The Dead* poster and added the following note "Andrew, I'm so happy that I was a part of your first film. Keep making 'em! Thanks George, I definitely plan on it! And of course, Thank you *Creepshow* for starting me down this path of blood, guts, glee and latex! Happy 25th Anniversary!"





# THE LOST BOYS

by Sean Clark



Welcome to Santa Cruz or Santa Cruz



The Santa Cruz boardwalk as it appeared in 1987 and today (below)



Below: The legendary Inferno's merry-go-round, made famous in *Lost Boys*



The River Lot



The boardwalk today



David and Michael meet for the first time



In 1986 director Joel Schumacher was approached to direct a children's film called *The Lost Boys*. The title taken from the children's classic *Peter Pan* was about a group of Cub Scouts who encounter vampires living in their little town. The project was originally brought to director Richard Donner, but he had to pass because he was working on the film *Lethal Weapon*. It was Donner's wife who suggested Schumacher for the job, however, he wasn't interested in making a vampire flick for kids. He had the script rewritten to make the characters older and turned this G-rated tale into an R-rated one. The real is history and the result is arguably Schumacher's best film to date.

Schumacher thought that if there were ever a place a young hip group of vampires would live untroubled, it would be at the boardwalk in Santa Cruz, California, and that is where he wanted to film. However, the city of Santa Cruz didn't want to be known as the "Murder Capital of the World," so they changed the name in the film to Santa Carla.

The boardwalk in Santa Cruz officially opened in 1907 and celebrated its 100th Centennial Birthday in 2007. A lot has changed on the boardwalk since 1907 when *The Lost Boys* was filmed. Several rides and attractions are gone but the basic structure and trademark roller coaster *The Giant Dipper* still stand today. This famous boardwalk has been used in several films and TV shows including Clint Eastwood's *Sudden Impact* and *Killer Klowns From Outer Space*. The actual address for the boardwalk is 400 Beach Street in Santa Cruz, California.

First we start at the famous merry-go-round which is the oldest ride on the boardwalk, having opened in August of 1911. This is where we are first introduced to "the lost boys" in the film. The merry-go-round is indoors which helps preserve it from the harsh ocean air. As you can see it has changed very little since filming in 1987.

The parking lot where "the lost boys" attack the security guard and get a little payback for kicking them off the merry-go-round is the River Lot near the corner of Beach Street and Third Street.

Several of the rides on the boardwalk have changed over the years or moved around, but it is nice to see that *Hot Dog on a Stick* is still in the same spot, as pictured to the left. Behind Neptune's Kingdom Miniature Golf, Pool Hall & Arcade is where David and the boys first meet up with Michael and challenge him to a motorcycle ride. Michael follows them, as they ride down the stairs and on to the beach.

At the end of the boardwalk there is a very small railroad bridge. A lot of *Lost Boys* fans believe this to be the bridge that they hang off of in the film, but that is incorrect. The bridge they actually used is over 300 miles away, in the city of Valencia, California. Just off of the 5 Freeway at Magic Mountain Parkway, only a few hundred feet away from the exit stands the old railroad bridge (shown below).

Now we head back to the boardwalk in Santa Cruz, and check out a few locations that sadly no longer exist, or were never really there to begin with.

The outdoor amphitheater where Michael first sees Star and we are all treated to the muscle bound anthem "I still believe" was badly damaged in the 1989 earthquake and had to be destroyed.

The comic shop that the Frog brothers worked at was an actual comic book store called *Atlanta Fantasyworld*. However, it really wasn't located on the boardwalk.



# Horror's Hallowed Grounds



Doing like the boardwalk



The animatronic



A sign in the boardwalk today looks as old as the film



Rising in and it is very dangerous



Early Max's video store, as seen in the film



The cave was the most difficult location to find. After Sean Clark had to rethink his theories over its location before finally finding it. According to the world that it is exactly located just off the former location of Marneland in Palms Verdes, California. To the right and better you can check out some photos of the cave, as it appeared in the film. The other surrounding shots are of its location today.



The cave was the most difficult location to find. After Sean Clark had to rethink his theories over its location before finally finding it. According to the world that it is exactly located just off the former location of Marneland in Palms Verdes, California. To the right and better you can check out some photos of the cave, as it appeared in the film. The other surrounding shots are of its location today.



A glimpse into what the shop looks like today



The cave was the most difficult location to find. After Sean Clark had to rethink his theories over its location before finally finding it. According to the world that it is exactly located just off the former location of Marneland in Palms Verdes, California. To the right and better you can check out some photos of the cave, as it appeared in the film. The other surrounding shots are of its location today.

I was about a quarter of a mile away at 707 Lower Pacific Avenue. Owner Joe Ferrara explained to me that the location manager liked the look of the store's interior with its wooden floors that had originally been a family owned grocery store. The store front faced a busy street, so to give the illusion that it was on the boardwalk they added a fake wall in front of the store and graffiti.

If you look closely and listen during this scene you can see and hear the Laughing Sal that was sitting in front of the fake wall. This is an old time animatronic figure that was produced between 1950 and 1960. Less than 300 of these were ever made and currently one is on display at the Santa Cruz boardwalk. Perhaps this could be the very same one seen in the film. As rare as these figures are it is very likely.

Opened in 1976, the comic shop was also a casualty of the 1989 earthquake. Today there is nothing left, but an empty lot where the building once stood. Still owned and operated by Joe Ferrara. Atlanta's Fantasyworld relocated to 829 Front Street in Santa Cruz. They can also be visited online at [www.atlantafantasyworld.com](http://www.atlantafantasyworld.com).

Just across the water from the boardwalk is the Santa Cruz Wharf. On the Wharf is the restaurant where Lucy and Max have dinner. In 1987 the restaurant was called the Sea Cloud, but today is known as Orla's Cantina & Orla located at 40-B Municipal Wharf.

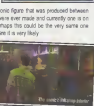
Also on the Wharf is Max's video store where Lucy gets a job. Today the video store is a gift shop called the Santa Cruz Bay Company located at 17-D Municipal Wharf. The only time the front of the video store is seen is in one of the film's deleted scenes available on the 2-disc special edition DVD.

The next location was by far the most difficult to find the cave that served as the lair of the "lost boys". Much like the railroad bridge in Santa Cruz, many Lost Boys fans believe that a cave located off of Empire Grade Road near the eastern entrance of UCSC is the cave from the film, but it is not. The real cave is over 350 miles away in Palms Verdes, California. This is actually the former location of California's very first theme park called Marneland.

Marneland opened in August of 1954 and closed its doors for good in 1988. Most of the area has stood pretty much vacant ever since, but is currently being developed. The Lost Boys cave itself shouldn't be affected by this development, but access to the cave by the general public could become off limits depending upon the new construction happening in the cliffs above. The former address of Marneland was 6910 Palms Verdes Drive South, in Rancho Palms Verdes. Until the new construction is complete, this is the best reference for a location address.

The area under construction is a little ways away from the cliff and cave below, but it is the only accessible way to get to the cave. This was the former parking lot of Marneland. Currently you can park there and follow the trail down to the beach below where you can access the cave.

There are no stairs that lead from the top of the cliff down to the cave's entrance. That cliff is so steep, I doubt there ever was a real set of stairs. In



The inside of the video store



The exterior of Max's video store



The cave was the most difficult location to find. After Sean Clark had to rethink his theories over its location before finally finding it. According to the world that it is exactly located just off the former location of Marneland in Palms Verdes, California. To the right and better you can check out some photos of the cave, as it appeared in the film. The other surrounding shots are of its location today.





fact, if you take a close look at the photo from the film on the previous page, the stairs appear to stop less than half way up. My guess is these were just constructed for the film.

The cave is much bigger than it appears on screen or in photos. To the left, is a photo of the standing in front of the entrance of the cave, just to give you an idea of the actual size.

The interior of the cave in the film was all a set built on Stage 12 at the Warner Brother's lot in Burbank.

Above and to the left of the cave entrance, you can see where Grandpa's

car almost went over the edge of the cliff.

Now we go up above the cave entrance to where the boys parked the car. The location where you see the boys drive along the edge of the cliff heading towards the stairs is near the corner of Sea Cove Drive and Coastside Drive.

Just above the cave is the peak where the fake staircase began. This is closest to Sea Cove Drive and Nantasket Drive.

The church that Sam and the Frog Brothers go to was a set on the Warner back lot for both interior and exterior shots.

Our last location takes us to Grandpa's house. The house is the Clubhouse at the Pogonip which is a square mile Greenbelt property located between USCG and Highway 9 in Santa Cruz. Once you find the closest area to the Clubhouse to park, it is about a half mile hike up an old road to the house. Along the way you can see the same view of Santa Cruz, as shown in the film.



through the fence. For more information on the Pogonip, visit [www.pogonip.org](http://www.pogonip.org). The garage where Grandpa kept his car was built for the film. It was sitting on top of a filled in swimming pool while hiding the tennis court right behind it.

The interior of the house was all shot on sets built on Stage 15 at Warner Brother's Studios in Burbank, California.

If you are a fan of the film, I highly suggest you go visit the Pogonip while you can. By the looks of it I really doubt anyone will ever attempt to restore it, and my guess is eventually it will most likely get torn down.

Make sure to visit [www.horrorsallowedgrounds.com](http://www.horrorsallowedgrounds.com) for more pictures from this article. Until next time, the hunt continues! - Sean Clark





From the creator of *From Dusk Till Dawn* and the director of *Mishmash* comes Robert Kurtzman's *The Rage*. Starring genre grabber Andrew DiOtt (the *Whisperer* himself) as Doctor V, Reggie Bannister (Pantalone) as Uncle Ben and Erin Brown (AKA *Meloy Mendez*) as Rita. Let us start out by saying, if there was ever a B-movie that should be at the top of any and all Gorehound's most anticipated list of must-see-films for 2007, this should be it. Featuring mad doctors, a deadly plague, sex, violence, mutant freaks, heavy metal and enough gore to make Peter Jackson blush, what more can you ask for? Robert Kurtzman is one of the co-founders and the K in KRB EFX group, a studio whose amazing makeup effects work can be seen in *Evil Dead 2*, *Bride of Re-Animator*, *The Thriller*, *Calvin Fever* and a list that accounts for many of the best horror cult classics of the last two decades. Since Mr. Kurtzman's exit from the hustle and bustle of Los Angeles daily life, he has been hard at work at his new shop (in all places) in his home town of Cresskill, Ohio. Kurtzman's Precinct 13 Entertainment, along with local funding, in-house CG department, Ohio based talents, Midnight Syndicate and bands Senior Citizen and Mushroomhead are helping him to prove that impressive horror films can be made outside the Hollywood sphere: since *The Rage* was shot exclusively in north central Ohio. I could give you a quick synopsis of *The Rage*, but that is better left to the film's creator. Mr. Kurtzman himself who has taken some time from his ever-busy schedule to tell us Gorehound's more about *The Rage* and better help us to get to know the man behind the glue.

**RK:** *The Rage* is gory... but it's gory fun! We approached it as if we were doing our first low budget horror film like *Re-Animator* and *Evil Dead 2*. It's a B-movie, this is proud to be a B-movie. I have my own FX company, so we obviously utilized it to pump up the production value of the film and pack it with FX. It's an over-the-top yell at the screen movie... a real popcorn popper! It's got to have all the sex, drugs, rock 'n' roll, mad doctors and gore! That's what made those movies we grew up on so much fun to watch.

**AW:** What can we expect from your Precinct 13 film ventures in the future? Do you have big plans and will the films be as gory as *The Rage* or more so?

**RK:** We have several things in development... one of which is *The Rage* sequel. I'm also attached to direct *Bump* which is a new comic book coming out from Pantheon Comics written and illustrated by Mark Kufwell. We have several FX projects going this summer which you'll be hearing about over the coming months. PJ13 is also involved in the production of *Dead Winter* which Ed Douglas from Midnight Syndicate is directing. Producer/Director Gary Jones has several projects we are doing with him. It's going to be an interesting summer.

**AW:** How did you hook up with and decide on Midnight Syndicate for the film's score?

**RK:** They are from Ohio and *The Rage* is all about doing something in Ohio, utilizing as much of our local talent pool in making the film. I had some of these music fits picked up at a convention and we got in touch with them. They really outdid themselves with the score. It's really big and relentless.

**AW:** How was it shooting this film in your hometown of Cresskill, Ohio? Any major problems?

**RK:** It was great. There were no major problems... and we were able to find everything we needed to pull it off. We had a lot of support... everyone is very excited about what we are doing back here.

**AW:** Has a release date been set for *The Rage*? Will it receive a theatrical run or will it be released straight to DVD?

**RK:** I just finished the film, so I'm in the process of putting together the sales kit. It should be out by fall. Not sure if it's going to be theatrical or not at this time.

**AW:** What are your thoughts on the level of gore seen in horror films today and its new found mainstream popularity?

**RK:** It comes and goes. It's always been here. I think it's more in our face today because the violence has to compete with what we see in the real world. It's horrifying and horror films have to horrify.

**AW:** What is the status of your other film, *Blooded Alive*, at this moment? Can you tell us a little about it?

**RK:** It was picked up by Dimension for distribution, but I don't know yet when and how they are releasing it. It's a film I shot last summer for Darknet Ent. in New Mexico on a short 20 day schedule. It's a ghost story centered on a family curse. It stars Tom Bell and Terrance Jay (who also scored the film). The film was shot by Tom Callaway (Feard). It was part of *The Horror Chronicles* series of films which we shot back to back in Santa Fe. We did all the creature and CGI FX on all three pictures (*Blooded Alive*, *Living Hell* and *Unleashed or Alive*).

**AW:** Mr. Kurtzman or can you please give our readers (in your words) a short synopsis of *The Rage*?

**RK:** *The Rage* is the story of a scientist who discovers the cure for cancer only to have his findings destroyed by his government and western pharmaceutical conglomerates. He's arrested and beaten and locked away in an asylum for the criminally insane... which eventually drives him mad. He escapes and finds his way to America where he develops a virus/nutrient he calls his rage. He plans to unleash it upon our capitalistic society and he will not reveal his cure until his findings and cure for cancer has been revealed to the world. Things go wrong for Dr V (Andrew DiOtt) and one of his infected experiments attacks him and escapes into the forest. Soon the 'rage' mutagen spreads through the human and animal life in the surrounding forest.

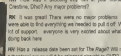
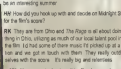
A group of kids are on a party weekend trip to see the band Mushroomhead perform at an all-night rave in the woods. Soon they get caught up in the nightmare as mutant viruses begin to attack. The viruses get the rage virus, after eating mutant-carried flesh. Then all hell breaks loose.

We wanted to make a film on a shoestring budget, raise our own financing and shoot a movie with a small cast and crew on a 25-day schedule. We wanted to learn the whole filmmaking process. We all had multiple jobs to do. We designed and built our own sets, Creature FX, Digital FX, lighting, props, wardrobe. I was my own cinematographer and operated A-cameras for the entire shoot. John Bacon wrote the script and production-designed the film. Some of the make-up team also worked as art directors. Everyone did a bit of everything. Whatever needed to get done, we figured out a way to do it.

**AW:** *The Rage* looks very gory. How gory is the film a reality? Was it your intent from the start for this to be an extremely over the top gore film?

**RK:** The *Rage* looks very gory. How gory is the film a reality? Was it your intent from the start for this to be an extremely over the top gore film?

**RK:** The *Rage* looks very gory. How gory is the film a reality? Was it your intent from the start for this to be an extremely over the top gore film?





MODEL: WYLE YOUNG PHOTOGRAPHY: AMY M.L.



**www.novemberfire.com**

Over 350 designs available on the highest quality heavy silkscreened apparel. Horror, Gothic & Underground designs found nowhere else! Easy online shopping, or order a full color mail-order catalog.

**PayPal** **Patches!** **DVD's!** **Look it up on the November Fire Mail Box DVD along w/ more!**

**VISA** **MasterCard**



© 2004 November Fire. All Rights Reserved.



# roadkill

Texas is known for chili, bar-b-que and their chainsaw massacres but not for their conventions so when FearFest was announced, the promoters of the show wanted to make a mark - and what better way than to exploit the film that made the state famous? For the first time ever - FearFest culled together all four actors whom have donned the killing mask of Leatherface: Gunnar Hansen, Bill Johnson, R.A. Mihailoff and Andrew Bryniarski. On top of this grouping, the show also fea-

tured the likes of Rowdy Roddy Piper (They Live), Joe Dante (Howling Gremlins), Michael Bailey Smith (The Hills Have Eyes), James Duval (Dooms Darko), Walter Phelan (House of 1000 Corpses) and David Arquette, who was in attendance to support his newest film - Tropic! Dozens of other celebrities were on hand for panels, screenings and Q&A sessions

# FEAR'07 FEST



# NIGHTOWL

DIGGING UP THE SCARY BEST!



[WWW.NIGHTOWLPRO.COM](http://WWW.NIGHTOWLPRO.COM)

Every issue of *HorrorHound* we like to give back to the readers - the true HorrorHounds. Whether it be in Collector Spotlights, special games, fan fiction or contests. This issue we decided, with the aspect of great artwork we have been receiving on a weekly basis, to devote a small section of the magazine - our Fantasm section - to said art. Here is some of the coolest pieces we have received in the past couple months. Keep sending them to us and we will keep publishing 'em!



Our seventh issue Collector's Spotlight has found its way into the home of Larry New. Definitely a true HorrorHound, Larry's collection includes rare latex masks featuring the likes of Michael Myers and Leatherface, an assortment of special press kits and lobby cards, action figures, out the ying yang (gotta love the quarter scale Leatherface (Sideshow) and 18" scaled Pungenthead (SOTW) as well as the amazing life-sized animatronic Leatherface (see our story on this piece in issue 4). Thanks for sharing your collection, Larry!!



Send us your collection photos and you may get your collection featured in a future issue of *HorrorHound*. See us Larry and what us collecting? Email submissions to: [maj@horrorhound.com](mailto:maj@horrorhound.com)

# MIND BLOWING MATERIALS FOR SKIN EFFECTS

Combine **DRAGON SKIN™** with **SLACKER™** to create  
flesh-like **SILICONE GEL-FILLED APPLIANCES.**

Silicone appliances feel and act like skin!



## PSYCHO PAINT™



Layer colors to make  
your silicone creations  
come to life!

Order your **FREE**



How-To CD-ROM  
online at  
[smooth-on.com](http://smooth-on.com)

## SKIN TITE™



Create oo-skin  
wounds and  
effects quickly!

Adhere silicone  
appliances that  
can be easily  
removed.

[www.smooth-on.com](http://www.smooth-on.com)

## NEW SHELL SHOCK™

BRUSHABLE URETHANE RESIN

Create rigid molds, make  
thin-walled castings, even  
coat Styrofoam with this  
strong, fast setting plastic



MIND BLOWING  
MATERIALS

**SMOOTH-ON**

# NIGHTOWL PRO PUCKHEAD CONTEST

[www.nightowl-pro.com](http://www.nightowl-pro.com)



Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Country Address \_\_\_\_\_ Age \_\_\_\_\_

Here is your chance to win the new Nightowl  
Pro "first pull" Puckhead mask. All you have to  
do is fill out this coupon (photocopies accepted)  
or write your information down on paper and  
mail to:

**PUCKHEAD CONTEST!**

NightHound Magazine

P.O. Box 710

Milford, OH 45150

Contest ends August 10, 2007

Order the safety of real mask. Use RealMask only in areas used to be used by the Puckhead mask. Use August 10th. 2007. Good luck. Please thank to Justin Wilson

New CD now available: "Dark and Faithful"  
visit [www.myspace.com/techaikultofthesh](http://www.myspace.com/techaikultofthesh) today!



TECHRIKULT OF FLESH

**HORROR HOUND  
WEEKEND**



BE AFRAID!  
BE VERY  
AFRAID!

[WWW.HORRORHOUNDWEEKEND.COM](http://WWW.HORRORHOUNDWEEKEND.COM)

**HORRORSHIRTS.COM**

**Warriors**

LONG LIVE THE NEW FLESH



**Need We Say More?**

visit us online at [www.HorrorShirts.com](http://www.HorrorShirts.com)



# SUBSCRIBE OR ORDER YOUR BACK ISSUES TODAY!



Order back issues, the first official HorrorHound e-zine, or a year's subscription today!

Copy or clip out the form below and mail, along with a check or money order to:

**HorrorHound**  
P.O. Box 710  
Milford, OH 45150

**SUBSCRIBE!**  
**Just \$24!**  
for one year (6 issues)

**Back Issues**  
**Just \$6.00**  
each (6 issues for \$36)  
Shipping/Handling fee extra.  
Add just \$1 extra for each additional issue.

**HorrorHound T-Shirt**  
**Just \$15!**  
plus one \$4 for shipping/handling

Enter our subscription/e-zine contest. Just send us a sketch/story and win for \$100. National!

**HORRORHOUND**  
or visit [www.HorrorHound.com](http://www.HorrorHound.com)  
to place your order online!

WHO KNOWS WHAT LURKS  
IN THE DARKNESS?  
**WE DO!**

PHIL GARDNER EDIT  
[phil@gardnere.com](mailto:phil@gardnere.com)  
<http://www.gardnere.com>  
<http://www.angry.com/~gardnere/>

© 2000 Phil Gardner and TGA Press

Name

Address

City  State  Zip

Credit Card #  Card Type  Exp. Date/VO.

E-Mail Address  Phone  Age

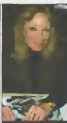
Just fill out this form and mail with a check/money order to the address provided. Photocopies of this form are accepted.

OTHER STYLES OF SHIRT IN THIS FORM. OTHER STYLES ARE ALSO ACCEPTED. Just write out the sketch! You need not be a sketch artist. Please bring with your mailing info and a check/money order to the address located above.

- YES! I WANT TO...**
- ☐ Please send me the next 4 issues of HorrorHound - a full year!  
(subscription only, not back issues)
- Include Back Issues to my order:
- ☐ HorrorHound Issue #1
- ☐ HorrorHound Issue #2
- ☐ HorrorHound Issue #4
- ☐ HorrorHound Issue #5 (LIMITED OFF)
- ☐ HorrorHound Issue #6
- ☐ HorrorHound T-Shirt  
One size 9-14. 100% cotton.
- ☐ HorrorHound Shirt/Suits Combo  
(20% subscription discount on shirt/suits)



As the doom and gloom of winter faded away, it was high time for Cinema Wasteland's Movie Memorable Expo weekend in Cleveland, Ohio. This semi-annual event always gives true HorrorHounds a chance to come out of their catatonic slumbers to rent and rave about all the twisted films that have kept them insane over the past winter months, whom are now eager to seek out new sick and twisted thrills and chills. The show also serves as a great place to meet with friends, spend your hard earned cash (more than you might like) and meet celebrities from your favorite cult, exploitation and horror films. Three classic movie reunions made up much of this show's guest roster. Russ Meyer's *Faster Pussycat Kill... Kill!* celebrated its 40th anniversary with a nearly complete cast reunion. Sadly, Lon Williams had to cancel, but Tura Santoro, Hay and Dennis Busch were all on hand. A 30-years-later *Heather Sletter* (one of the top grossing TV movies of all time) reunion was also on tap with Steve Rainback, Marilyn Burns and Eileen Dietz. Roger Corman's original 1960 cult classic (filmed in less than three days), *Little Shop of Horrors* stars included Jonathan Haze, Jackie Joseph and writer Charles B. Griffith. The Texas Chainsaw Massacre's head of the family Grandpa, John Dugan showed up to help finish out TCM fan's nearly complete cast autographed posters from Cinema Wasteland's past Chainsaw reunion show (2004). *I Spit On Your Grave* (AKA *Day Of The Woman*) star, the lovely Camille Keaton was happy to meet and sign for her fans. Caroline Munro whose past horror film achievements include *Masque*, *Faceless* and *Creole A D 1972* (just to name a few) made the show as did Sharon Ceccats and husband. Clayton Hill, who both appeared in the original *Dawn of the Dead* as zombies and *Heaven's 3*. Other guests included: The first living dead seen in the original *Night of the Living Dead*, Bill Hinzman, Friday the 13th's Jason Voorhees, Kane Hodder, Chainsaw Sally star April Monique Bunt, Wasteland regular Tom Sullivan complete with his *Evil Dead* Museum, *Crypto* Magazine creators and the sick and twisted horror writer Joe Knott. The Toe Tag Pictures crew were back to screen their first feature film, *Redon Tower* and finish out their (often misunderstood) *August Underground* snuff trilogy with private premiere screenings of the disturbing final film *Perseus*. Other film screenings included *The Creeper*, *Faster Pussycat Kill... Kill!*, *Astro-Zombies*, *Alien Pastor*, *Abaddon*, *House of Carnage*, *I Spit On Your Grave*, *Little Shop of Horrors*, *Masque*, *Chainsaw Sally* and *Ass Monster* many of which were followed up with Q&As with stars and filmmakers that were in attendance. Fun was had by dealers, guest and attendees that agree the show is always worth the price of admission. Be sure to check out the next show ([www.cinemawasteland.com](http://www.cinemawasteland.com)), and meet the killers from the iconic film series, Halloween with a Michael Myers reunion and keep your eyes gouged as we will return with full show coverage.



**THE MONSTER COMPANY**  
SPECIALISTS IN MOVIE MEMORABILIA

Toll-free (800) 875-6669 • Fax (800) 875-6669 • Email: [info@hugoboss.com](mailto:info@hugoboss.com)



1998-1999, 2000-2001, 2001-2002, 2002-2003, 2003-2004, 2004-2005, 2005-2006, 2006-2007, 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, 2023-2024, 2024-2025, 2025-2026, 2026-2027, 2027-2028, 2028-2029, 2029-2030, 2030-2031, 2031-2032, 2032-2033, 2033-2034, 2034-2035, 2035-2036, 2036-2037, 2037-2038, 2038-2039, 2039-2040, 2040-2041, 2041-2042, 2042-2043, 2043-2044, 2044-2045, 2045-2046, 2046-2047, 2047-2048, 2048-2049, 2049-2050, 2050-2051, 2051-2052, 2052-2053, 2053-2054, 2054-2055, 2055-2056, 2056-2057, 2057-2058, 2058-2059, 2059-2060, 2060-2061, 2061-2062, 2062-2063, 2063-2064, 2064-2065, 2065-2066, 2066-2067, 2067-2068, 2068-2069, 2069-2070, 2070-2071, 2071-2072, 2072-2073, 2073-2074, 2074-2075, 2075-2076, 2076-2077, 2077-2078, 2078-2079, 2079-2080, 2080-2081, 2081-2082, 2082-2083, 2083-2084, 2084-2085, 2085-2086, 2086-2087, 2087-2088, 2088-2089, 2089-2090, 2090-2091, 2091-2092, 2092-2093, 2093-2094, 2094-2095, 2095-2096, 2096-2097, 2097-2098, 2098-2099, 2099-2100, 2100-2101, 2101-2102, 2102-2103, 2103-2104, 2104-2105, 2105-2106, 2106-2107, 2107-2108, 2108-2109, 2109-2110, 2110-2111, 2111-2112, 2112-2113, 2113-2114, 2114-2115, 2115-2116, 2116-2117, 2117-2118, 2118-2119, 2119-2120, 2120-2121, 2121-2122, 2122-2123, 2123-2124, 2124-2125, 2125-2126, 2126-2127, 2127-2128, 2128-2129, 2129-2130, 2130-2131, 2131-2132, 2132-2133, 2133-2134, 2134-2135, 2135-2136, 2136-2137, 2137-2138, 2138-2139, 2139-2140, 2140-2141, 2141-2142, 2142-2143, 2143-2144, 2144-2145, 2145-2146, 2146-2147, 2147-2148, 2148-2149, 2149-2150, 2150-2151, 2151-2152, 2152-2153, 2153-2154, 2154-2155, 2155-2156, 2156-2157, 2157-2158, 2158-2159, 2159-2160, 2160-2161, 2161-2162, 2162-2163, 2163-2164, 2164-2165, 2165-2166, 2166-2167, 2167-2168, 2168-2169, 2169-2170, 2170-2171, 2171-2172, 2172-2173, 2173-2174, 2174-2175, 2175-2176, 2176-2177, 2177-2178, 2178-2179, 2179-2180, 2180-2181, 2181-2182, 2182-2183, 2183-2184, 2184-2185, 2185-2186, 2186-2187, 2187-2188, 2188-2189, 2189-2190, 2190-2191, 2191-2192, 2192-2193, 2193-2194, 2194-2195, 2195-2196, 2196-2197, 2197-2198, 2198-2199, 2199-2200, 2200-2201, 2201-2202, 2202-2203, 2203-2204, 2204-2205, 2205-2206, 2206-2207, 2207-2208, 2208-2209, 2209-2210, 2210-2211, 2211-2212, 2212-2213, 2213-2214, 2214-2215, 2215-2216, 2216-2217, 2217-2218, 2218-2219, 2219-2220, 2220-2221, 2221-2222, 2222-2223, 2223-2224, 2224-2225, 2225-2226, 2226-2227, 2227-2228, 2228-2229, 2229-2230, 2230-2231, 2231-2232, 2232-2233, 2233-2234, 2234-2235, 2235-2236, 2236-2237, 2237-2238, 2238-2239, 2239-2240, 2240-2241, 2241-2242, 2242-2243, 2243-2244, 2244-2245, 2245-2246, 2246-2247, 2247-2248, 2248-2249, 2249-2250, 2250-2251, 2251-2252, 2252-2253, 2253-2254, 2254-2255, 2255-2256, 2256-2257, 2257-2258, 2258-2259, 2259-2260, 2260-2261, 2261-2262, 2262-2263, 2263-2264, 2264-2265, 2265-2266, 2266-2267, 2267-2268, 2268-2269, 2269-2270, 2270-2271, 2271-2272, 2272-2273, 2273-2274, 2274-2275, 2275-2276, 2276-2277, 2277-2278, 2278-2279, 2279-2280, 2280-2281, 2281-2282, 2282-2283, 2283-2284, 2284-2285, 2285-2286, 2286-2287, 2287-2288, 2288-2289, 2289-2290, 2290-2291, 2291-2292, 2292-2293, 2293-2294, 2294-2295, 2295-2296, 2296-2297, 2297-2298, 2298-2299, 2299-2300, 2300-2301, 2301-2302, 2302-2303, 2303-2304, 2304-2305, 2305-2306, 2306-2307, 2307-2308, 2308-2309, 2309-2310, 2310-2311, 2311-2312, 2312-2313, 2313-2314, 2314-2315, 2315-2316, 2316-2317, 2317-2318, 2318-2319, 2319-2320, 2320-2321, 2321-2322, 2322-2323, 2323-2324, 2324-2325, 2325-2326, 2326-2327, 2327-2328, 2328-2329, 2329-2330, 2330-2331, 2331-2332, 2332-2333, 2333-2334, 2334-2335, 2335-2336, 2336-2337, 2337-2338, 2338-2339, 2339-2340, 2340-2341, 2341-2342, 2342-2343, 2343-2344, 2344-2345, 2345-2346, 2346-2347, 2347-2348, 2348-2349, 2349-2350, 2350-2351, 2351-2352, 2352-2353, 2353-2354, 2354-2355, 2355-2356, 2356-2357, 2357-2358, 2358-2359, 2359-2360, 2360-2361, 2361-2362, 2362-2363, 2363-2364, 2364-2365, 2365-2366, 2366-2367, 2367-2368, 2368-2369, 2369-2370, 2370-2371, 23



800.554.4444 • 816.424.4444 • 816.424.4444

[illegible]

© 2001 Macmillan, a division of  
McGraw-Hill, Inc. All rights reserved.  
Printed in the United States of America



RESEARCHER NAME (OPTIONAL) IS  
LEFT BLANK OR NOT WITH VALUE. THE RESULTS  
ARE SHOWN IN THE FOLLOWING TABLE.



UNIVERSITY OF MICHIGAN LIBRARY

ALL RIGHTS ARE RESERVED BY THE AUTHOR. ALL RIGHTS OF REPRODUCTION ARE UNDER THE CONTROL OF THE PUBLISHER.

[www.themonstercompany.co.uk](http://www.themonstercompany.co.uk)

Horvic-Ness.com



I WANT MY  
HORROR T-SHIRTS!



## FRIGHT-RAGS

**Get 20% off your next order!**

Just type in **HOUND20** at checkout to activate your discount! Hurry, offer ends August 31, 2007!

Be the first to know...

# The House of Mysterious Secrets

Discover the secrets of the  
most famous horror  
franchise

House  
Mysterious  
Secrets

Visit our website: [www.houseofmysterioussecrets.com](http://www.houseofmysterioussecrets.com)

[www.houseofmysterioussecrets.com](http://www.houseofmysterioussecrets.com)



WWW.REZARESTED.COM - A SERVICE BY COLLECTORS FOR COLLECTORS

## REZARESTED

UNRELEASED WORLDWIDE • RARE • OBTAINABLE • HARD TO FIND  
HORROR • CULT • EXPLOITATION • SMALL • EXTREME • ADAM • WESTERN



**PRICES START FROM \$8 PER DVD**

**NO BURNING! NO EUROPEAN DVD COPIES  
JUST STRAIGHT UP RELEASED ON DVD MOVIES**

**SERVING COLLECTORS WORLDWIDE SINCE 2002**

**WORLDWIDE SHIPPING 15% OFF YOUR 1st ORDER**

UNITED STATES - \$4.95 DVD  
+ \$1 PER ADDITIONAL DVD

CANADA - \$2 PER 1ST DVD  
+ \$1 PER ADDITIONAL DVD

UK & EUROPE - \$5.95 1ST DVD  
+ \$2 PER ADDITIONAL DVD

**FREE SHIPPING FOR  
ORDERS OVER \$100!**

**USE DISCOUNT CODE:  
HORRORHOUD**

128BIT ENCRYPTION SECURE ONLINE ORDERING

CASH / C/D / D/S/ENR / BANK STKS ALSO ACCEPTED



## LIXONLINE.COM

Horror shirts hoodies

handmade goodies

for guys and ghouls

**SIZES small-5X**

[myspace.com/lixonline](http://myspace.com/lixonline)


PO BOX 100000 NANA L6, BC

[ebay store lixonline](http://ebay.store/lixonline)

100% of horror convention profit



# CRYPTIC TEES



**...something  
different**

[www.cafepress.com/RebnersWerks](http://www.cafepress.com/RebnersWerks)

G  
H  
A  
S  
T  
L  
Y



NO. 1



# MONSTERS

HD

"IT'S ALIVE!"

NOW PLAYING!



TV's FIRST HORROR CHANNEL  
UNCUT IN  
**HI-DEFINITION**  
WE DARE YOU TO WATCH!



BERNIE ABRINGTON

JOIN US AT [MONSTERSTV.COM](http://MONSTERSTV.COM)



# NEXT ISSUE

The haunting season is coming, and what better way to celebrate than to look back on the biggest holiday horror flick of all time - *Halloween*! Rob Zombie delivers his interpretation of the masked boogymann and we are there to talk with the cast and crew about the making of the film! On top of this, we have a number of special Halloween-themed articles planned, including a special look at the mask and a 25th anniversary retrospective on *Halloween IV*! Yes - we said *Halloween IV*! One of the most overlooked horror gems of the last 3 decades!

Rob Zombie is the talk of the town, and with good reason. A seasoned veteran of rock, Zombie has honed his love of the genre from music to movies in a way never before seen, but he isn't the first musician to tackle horror. Next issue, we present an in-depth look at the history of musicians in horror! Alice Cooper, Ozzy Osbourne, Gene Simmons. Bon Jovi - if they tried to scare us, we will try to include them in this amazing feature article!

Talking about music and horror, we can't help but discuss the impact of horror rock! The *Muffs* were a first-runner in this sub-genre of sound - and we dissect the who's who of this growing underground scene, including a special must-have guide to today's brightest acts mixing scares with guitars.

On top of the rock and shock aspect of next issue, we also return from the San Diego Comic-Con with a host of news bits. We dissect the latest announcements from the film, video game, toy and comic industry as they are revealed during those five days of pop-culture bliss! Plus, we can't forget our own HorrorHound Weekend! Coverage will be included next issue!

Not to mention our regular series of articles, from the latest movie news (*Resident Evil: Apocalypse*, *Trox R Tread*, *The Eye*, *Saw IV*, *30 Days of Night*), DVD news (*Chaplin*, *Grindhouse*, *28 Weeks Later*), comic book news (*Buffy the Vampire Slayer*, *Marvel Zombies*, *A Nightmare on Elm St*), 10 random questions, action figures, serial killer masks and our *GenreHound* feature - next issue is an issue NOT to be missed!



Want to have your company's products featured in the pages of *HorrorHound*? Contact us via e-mail at [mail@horrorhound.com](mailto:mail@horrorhound.com) or check out our website at [www.horrorhound.com](http://www.horrorhound.com) for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, custom merchandise, books, stories, tattoos, etc. . .

## HORROR Convention Calendar

### Monster Bash

June 22 thru 24, 2007  
Pittsburgh, PA  
Airport Four Points Hotel  
(featuring: Forry Ackerman, Kevin McCarthy, Ben Chapman and more)

### HorrorHound Weekend

July 8 thru 8, 2007  
Indianapolis, IN  
The Marriott East  
(featuring: Michael Biehn, Sid Haig, Jeff Fahey, Chris Jencho, Ken Foree, Bill Moseley and more)

### Flashback Weekend

July 20 thru 22, 2007  
Roseville, IL  
Crown Plaza Chicago D'Hare  
(featuring: Robert Englund, Heather Langenkamp, John Saxon, Amanda Wyss and more)

### San Diego Comic-Con

July 26 thru 29, 2007  
San Diego, CA  
San Diego Convention Center

### Crypticon 2007

Sept 14 thru 16, 2007  
Minneapolis, MN  
Pantages Inn Downtown  
(featuring: Tony Todd, Betty Palmer, Monica Staggs and more)

### Monster Movie 8

August 24 thru 26, 2007  
Cherry Hill, NJ  
Crown Plaza Hotel  
(featuring: Karen Black, Angus Scrinzi, a Michael Myers reunion and more)

### Cinema Wasteland

October 5 thru 7, 2007  
Cleveland, OH  
Holiday Inn Select  
(featuring: William Forsythe, Leslie Easterbrook, a Michael Myers reunion and more)

### Rock & Shock

October 13 thru 14, 2007  
Worcester, MA  
DCU Center & the Palladium  
(featuring: William Forsythe, Angela Bettis, Hanna Hall and more)

### Screened! 2007

October 18 thru 21, 2007  
Orlando, FL  
Wyndham Orlando Resort  
(featuring: Robert Englund, Gunnar Hansen, Kane Hodder, Brad Loree, David Naughton and more)

### Oct Comic and Horror Festival

October 20 thru 21, 2007  
Nashville, TN  
Tennessee State Fairgrounds  
(featuring: John Saxon, Chris Demark, John Duggan and more)

### HorrorHound Weekend

November 16 thru 18, 2007  
Indianapolis, IN  
The Marriott East  
(featuring: Rowdy Roddy Piper, Stephen Geoffreys, Doug Fench, Ken Kirshinger and more)

Have a show you would like to promote in the pages of *HorrorHound*? Don't wait! Contact us via e-mail at [mail@horrorhound.com](mailto:mail@horrorhound.com)

# HORRORHOUND

## HALL OF FAME

### LOST BOYS

by Neil Paul

Following in the paw prints of such amazing cinematic masterpieces as *The Texas Chainsaw Massacre*, *The Howling*, *Night of the Living Dead*, *Shawn of the Dead*, *From Dusk Till Dawn* and *The Wolf Man* - the *Horrorhound Hall of Fame* can now add the '80s vampire classic *The Lost Boys* to its roster!

Sleep all day, party all night, never grow old, never die... but enough about my college days. 2007 marks the 20th anniversary of what could be considered one of the most influential expressions of vampire mythology since Bela Lugosi created the template emulated since 1931 for Brian Stoker's legendary literary character Dracula. However, if you are a fan of *Buffy The Vampire Slayer*, *Angel* or anything else in which the fang-baring antagonists are represented as hip or other with it, then you have a lot to be thankful for when it comes to *The Lost Boys* - Joel Schumacher's slick and stylish vampire fangy that presented a gang of motorcycle riding, Jon Bon Jovi look-alikes as the movie's viciously savage bloodsuckers!

Opening to a modest response back on July 31st 1987, *The Lost Boys* tells the story of brothers Sam (Corey Haim) and Michael (Jason Patric) Emerson who relocate with their newly divorced mother to the coastal town of Santa Carla, California to live with their grandfather. Before long, Michael is seduced by a beautiful drifter named Star (Janelle Gertz) who introduces him to a gang of bikers led by the mysterious David (Kiefer Sutherland). As it pans out, the gang are vampires! Living in a sunken hotel, embedded deep in the Santa Carla built, they feed on the unknowing public that swarm in droves to the coastal fun fairs - they see the potential in Michael, and David wants him to join the group. In addition to Michael's new associates, Sam has also become friendly with a pair of comic book store workers named Edgar (Corey Feldman) and Allen (Jonathan Moulder). The Frogg Brothers - two Rambo-esque vampire butlers with stakes by the dozen and holy water by the gallon.

Originally Warner Bros. had opted for *The Lost Boys* to be extremely different to what eventually became the chic and sexy vampire flick we all know and love. Hot off the heels of *The Goonies* in 1985, the original plan was to make a G-rated laugh-a-minute children's vampire movie featuring a group of 8-year-old bloodsuckers going up against The Frogg Brothers, who were rebellious cub scouts. Set to direct was Donner helmer Richard Donner, but a drawn out pre-production caused Donner to drop back into an executive producer role and move on to direct *Lethal Weapon*. At the suggestion of Donner's wife, director Joel Schumacher was approached to take the reins; however, Schumacher did not want to make a children's movie. After several meetings with Warner Bros. and Richard Donner, Schumacher was able to change the characters to teenagers and give the story a more straight-faced horror element, with the comedy value coming from the reality and absurdness of what was going on. If the movie was to appeal to the horror demographic, Schumacher wanted sex, blood and

rock and roll. How could Warner say no?

Visually, *The Lost Boys* remains one of the most beautifully shot modern vampire efforts of the last twenty years. While the impressive résumé of cinematographer Michael Chapman (like *Driver* and *Megging Bull*) certainly leads to the credibility of the movie's visuals, it is undoubtedly the spot-on far of Joel Schumacher that stands out above all. Dipping his toe in everything from the costume design to the art direction, Schumacher masterfully conceived the notion that teenage-driven horror movies can ditch the dreary set pieces and borrow from pop culture to really capture the era it is representing in this case, mellow rock - and lots of it!

Another stand-out element of *The Lost Boys'* uniqueness is the cast, which can be measured as nothing short of perfect. It is hard to believe that the main roles in the movie were held by all relatively unknown actors at that point in time. Guys like Kiefer Sutherland and Jason Patric, both of whom have since gone on to have successful and varied careers. Supporting the younger performers in the film include seasoned veterans such as Danny Wise (who surprisingly accepted the role of Sam & Michael's mother after winning an Academy Award for his role in *Harsh & Her Sister*), Bernard Hughes as the boy's grandfather and Edward Herrmann as the ominous video store owner, Max.

Who then can ignore the fact that without *The Lost Boys*, the partnership of the Conveys would cease to exist. The undeniable chemistry between Haim and Feldman was so apparent that movie producers went on to cast the pair in no less than seven motion pictures in the late '80s and early '90s. For *The Lost Boys*, the Conveys helped solidify the movie's sense of humor, more especially Feldman's character, Edgar Frogg, who plays the part so deadpan seriously that you can't help but find his asserively sinister performance incredibly funny.

Across the hall from the movie's comic aspect is of course the terror - after all, *The Lost Boys* is a horror picture! Previous vampire movies of the same era, such as the unforgettable *Fright Night* and the barely

remembered *Vamp*, utilized remarkable special make-up effects in creating graphic and ghoulish incinerations for the vampires in their respective pictures, where as *The Lost Boys* retained its unique status and kept it simple. While there are one or two memorable special effect sequences (such as Star's immediate springs to mind), it does not detract from what is important: the story and the characters. What could have easily been a practice in excess, relies on the plot and performances to deliver its scares.

With a direct-to-video sequel on the horizon (which stars surfing vampires - I mean who surfs at night?) the time to sit back and celebrate the original movie could not be more fitting. Looking through a back catalog of vampire movies in my DVD collection, I can probably only pick half a dozen that have got it right, and of that half a dozen only three that have certainly left a lasting impression on the genre - *The Lost Boys* is one of those three. I can't think of any other performance in vampire history that has made the undead seem cooler than Kiefer Sutherland's. He is the ultimate bad ass vampire who completely embodies the promise of the movie's poster tagline.



# HORROR HOUND WEEKEND

At the Indianapolis Marriott East!  
32 East 21st Street, Indianapolis, IN 46219

JULY 6-8

**At the Indianapolis Marriott East!**  
7202 East 21st Street, Indianapolis, IN 46219



**And coming November 16-18th:  
HorrorHound Weekend Returns!**

**PLUS:** Jennifer Blinn, Sharon Hill, Clayton Hill, Melissa Bessler, Robert Kutzman, Kevin Spitzer, Joe Kautner, Sean Clark, Paul Davis and Art Lehman - including a kick-off party headlined by First Ladies

For three days only - on July 6th, 7th and 8th. Meet your favorite celebrities, get autographs, as well as photo ops, special panels and Q&A forums hosted by the staff at HorrorHound. Movie screenings presented by [Bloody-Disgusting.com](http://Bloody-Disgusting.com) and contests from [Sideshow Collectibles](http://Sideshow Collectibles), [Tropo's IFC Universe](http://Tropo's IFC Universe), [Fox.com](http://Fox.com)

**ROWDY RODDY PIER,**  
**KEN KIRZINGER** and **STEVEN G. DOFFREYS**

WWW.HORRORHOUNDWEEKEND.COM